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# Suggested considerations for creating a corporate style manual

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# *Suggested Considerations for Creating a Corporate Style Manual*

by  
Melissa A. Gentile



*A thesis project submitted in partial fulfillment of the requirements  
for the degree of Master of Science in the School of Printing and  
Management Sciences in the College of Imaging Arts and  
Sciences of Rochester Institute of Technology*

*February 1997*

*Thesis Advisor: Professor Archie Provan*

School of Printing Management and Sciences  
Rochester Institute of Technology  
Rochester, New York

Certificate of Approval

Master's Thesis

This is to certify that the Master's Thesis of

Melissa A. Gentile

With a major in Graphic Arts Publishing has been approved by  
the thesis committee as satisfactory for the thesis  
requirement for the Master of Science  
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# **Suggested Considerations for Creating a Corporate Style Manual**



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## **Suggested Considerations for Creating a Corporate Style Manual**



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## *Dedication*



*To my family and friends who have supported  
me throughout all of my educational  
and emotional endeavors.*

*To Christopher, for all his love, support  
and encouragement.*

## *Acknowledgements*



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*Melissa A. Gentile*

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## *Abstract*



Visual communication is the key to maintaining any kind of corporate style. Companies rely on a variety of visual aids to communicate their image to the public. The desired image that each company has of themselves can be communicated to the public through a corporate signature, a logotype, symbols, typefaces and corporate colors. All of these visual communicators help the public to identify the company, its subsidiaries, its activities and its involvement with the public.

Companies often have so many visual aids that they have to be outlined in a corporate style manual. A corporate style manual takes into consideration many areas, and depending on the size of the company (i.e., small, medium and large), these areas can be neatly mapped out and specified for reference. In other words, all of the areas of corporate style — a corporate signature, a logotype, symbols, typefaces and corporate colors — are clearly illustrated and spelled-out, so to speak, in the form of a manual that must be followed by all members of the company when representing their company, graphically or otherwise.

Incorporated in this thesis project will not only be a more complete understanding of corporate style, but instructions and illustrations on how to create a corporate style manual, a chart showing the minimum requirements for small, medium and large companies, and a sample manual to be used as a reference for any company looking to create their own corporate style manual.

# *Chapter 1*

## *Introduction*



### *Statement of the Problem*

The corporate style manual was first created close to thirty years ago, and since then, more and more companies are seeing the need to carefully examine how they represent themselves to the public. Not only are a company's sales and profits important, but so is the successful visual campaign that they wage everyday. This visual program includes a logotype, a corporate symbol, corporate colors, trademark typefaces, stationery, and signage, which makes the company recognizable in the public's eyes. The corporate style manual has become essential to thousands of small, medium and large companies.

A manual becomes the bible for the consistent application of the identity throughout all corporate materials. Without one, an identity program becomes difficult, if not impossible to manage, especially if the printing, buying, ordering, and specification of corporate-related materials is not a centralized function.<sup>1</sup>

It is the goal of this thesis to provide companies with the tools to create their own corporate style manual, according to the needs of their company.

### *Background & Significance*

Finding and building a corporate identity within the marketplace is essential for building a good, solid reputation. Word of mouth has become a way of portraying a positive, or a negative image for a company, especially in the 1990's. In 1912, AT&T was the first company to establish a corporate identity program. They created a public relations

bureau that not only dealt with the dissemination of information, but public opinion. The original methods for tracking public opinion may have changed throughout the years, but as any company knows, it is an essential part to any marketing and management plan.<sup>2</sup>

Community relationships are the most important of the relationships a company can form with the public. If companies are going to form an attachment to the community, they will have to be sure to practice what they preach. That means, for example, they have to be environmentally responsible, supportive of education, cleaning up the community, etc. The bottom line is, is that the public needs to be persuaded that a given company is worth identifying with and supporting. Once a company establishes themselves within the community, they will gain greater visibility, and therefore greater support for their company.<sup>3</sup>

According to Wally Olins, a proclaimed authority on corporate identity, as quoted in *Shaping the Corporate Image* by Marion Sobol, et al:

An organization's corporate identity can inspire loyalty, shape decisions, aid recognition and attract customers. It is vital to effective employee recruitment and to the way people work together inside a company. And it is directly related to profitability. A corporation's identity, if it is perceived negatively, can work against even the best marketing innovations and strategic initiatives.<sup>4</sup>

A company can not only gain loyalty from the public, but they are also providing the public with an image and an identity they can identify with and come to trust and recognize. More than not, this image is a positive one, however there are cases when it may be negative, and it is ultimately up to the company to work towards rebuilding their image in the eyes of the public.

A corporate identity is “about symbols, logotypes, colours, typography,<sup>5</sup> . . . and “buildings, products, furniture . . . visual appearance, design.”<sup>6</sup> Corporate identity encompasses all of these aspects. A company’s identity conveys a purpose and an impression to the world around them. Companies are able to present a unified image, one in which people identify with, trust and respect. A company’s identity becomes an image which the public can remember and associate with, hopefully in a positive way.

Corporate identity is the way that a “company wants to be perceived. It is the ideal situation and it can be created.”<sup>7</sup> Image, on the other hand, is how the company is perceived by the public—consumers, competitors, suppliers, the government, and the general public.”<sup>8</sup>

A corporation attempts to create a strong corporate identity to ensure a strong, positive corporate image. Corporate style manuals have been created by companies to translate their identity, which is what they want to be, into a positive corporate image recognized as a stable force in the public eye. Corporate style manuals, sometimes called identity standards, outline the uses of the corporate logotype and signature, corporate colors, stationery, typefaces, editorial style, as well as many other detailed aspects. Consistent and proper use of these areas strengthen the visual identity identity and it reflects a positive, forward-thinking, competitive company.

### *Reasons For Interest*

It was not until a design class where we created our own style manuals that interest in this area was heightened. It was evident from talking with large companies that there was a strict adherence to a corporate style manual, while smaller companies (less than ten people), did not see the need for a style manual, they did have the basic requirements for a manual whether they knew it or not.

It was very interesting to see the ingredients that were included in a corporate style manual, and how it was required that all of these factors be adhered to unless specified from up above. Corporate style is a growing field, and more and more corporate communications departments are hiring designers to create style manuals for their companies.

# Chapter 1

## Endnotes



<sup>1</sup> Veronica Napoles, *Corporate Identity Design* (New York: VanNorstrand Reinhold Company, 1988), 91.

<sup>2</sup> Marion G. Sobol, Gail E. Farrelly, and Jessica S. Taper, *Shaping the Corporate Image: An Analytical Guide for Executive Decision Makers* (New York: Quorum Books, 1992), 131.

<sup>3</sup> Wally Olins, *Corporate Identity: Making Business Strategy Visible Through Design* (USA: Harvard Business School Press, 1989), 78.

<sup>4</sup> Ibid, 78.

<sup>5</sup> Sobol, et al., 137.

<sup>6</sup> Ibid, 136.

<sup>7</sup> Veronica Napoles, *Corporate Identity Design* (New York: VanNorstrand Reinhold Company, 1988), 20.

<sup>8</sup> Ibid, 20.

## *Chapter 2*

### *Theoretical Basis of Study*



#### *Corporate Identity*

William Golden, back in 1959, created the now famous CBS eye. Golden may not have called it corporate style or corporate identity, but he knew the importance of image and how this image could help CBS. Golden once wrote:

‘A trademark does not in itself constitute a corporate image. . . . [Image] is the total impression a company makes on its public through its products, its policies, its actions, and its advertising effort. I suppose a trademark can serve as a reminder of corporate image, if you have one.’<sup>1</sup>

Golden may not have realized the impact his words had on the world of graphic design, but his creation has left the world with a powerful and amazing legacy.

Recognizable or not, organizations communicate to us all the time — the products they make, everything they do, or do not do, and so forth — and this is identity. Corporate identity can be used to project three things:

- Who you are
- What you do
- How you do it<sup>2</sup>

Products and services are often the most obvious ways which we perceive a corporation’s identity. In that case, the elements that make up a corporation’s visual identity are extremely important. Wolff Olins believes that there are several basic elements that go into creating a corporate identity:

- The name
- Subsidiary names (if appropriate)
- Symbol
- Major typeface
- Subsidiary typefaces (if appropriate)
- Colours<sup>3</sup>

All of these attributes help to create a corporation's identity, and hence, its image.

### *Identity vs. Image*

“Corporate identity is a visual statement of who and what a company is.”<sup>4</sup> This definition is indicative of how a company views itself, and is in turn, how the public perceives them.

•

James R. Gregory believes that corporate identity is made up of two basic elements: name and logo. These elements distinguish corporations from one another, especially in their various uses:

. . . the company name and logo [is used] on stationery and business cards, on building and vehicle signs, point-of-sale purchase displays, collateral materials, and, of course, in advertising.<sup>5</sup>

Corporate identity is not only the way a company views itself, but it is a visual statement of who a company is and what it does.<sup>6</sup>



### *What's in a Name?*

A corporate identity depends on its name. Names (or nomenclature) can be short, memorable, “capable of easy verbalisation and visualization and produce relevant responses.”<sup>7</sup> If a corporate name has not been carefully thought out, it can become unmemorable, and even misleading.<sup>8</sup>

Names can sometimes be used to evoke emotion. They could be family names that have sentimental value, established trade names that have been used to create or introduce a new product or line, and merged or acquired companies whose name has been changed.<sup>9</sup>

Acronyms are often used as names, and should be given careful consideration before they are implemented as a corporation's name, so as not to mislead or confuse the public. It is important that the chosen acronym is both “descriptive and pronounceable.”<sup>10</sup> For example, M&G or D,G & W are irrelevant to the everyday person, especially if they are not connected to a recognizable name or corporation. The goal is to create an acronym that the public will be able to identify with and relate to.

### *Corporate Image*

The corporate image of a company is in the eye of the beholder, so to speak. It is the public's perception of the organization based on the messages the organization sends to the public.<sup>11</sup> These messages can be anything and everything that is “received and perceived”<sup>12</sup> by the public.

. . . it is the sum total of a company's advertising, and it's also a sudden decline in the price of the company's stock; it's the success of a brand new product line, and it's also the nervous pitch

of an inexperienced sales person; it's the appointment of a new CEO, and it's the company truck driver who stops to help a stranded motorist.<sup>13</sup>

If a company's image is how you are perceived and a company's identity is who you are, then a company's corporate identity is the graphic expression of both. It is the foundation of a company's corporate strategy.

## Chapter 2

### Endnotes



<sup>1</sup> Rose DeNeve, *The Designers Guide to Creating Corporate I.D. Systems* (Cincinnati: North Light Books, 1992), 3.

<sup>2</sup> Wolff Olins, *Wolff Olins Guide to Corporate Identity* (Cambridge: Black Bear Press Limited, 1990), 8.

<sup>3</sup> Ibid, 76.

<sup>4</sup> James R. Gregory, *Marketing Corporate Image: The Company As Your Number One Product* (Lincolnwood: NTC Business Books, 1991), 61.

<sup>5</sup> Ibid, 61.

<sup>6</sup> Ibid, 61.

<sup>7</sup> Nicholas Jenkins, *The Business of Image: Visualising the Corporate Message* (London: Kogan Page, 1991), 124.

<sup>8</sup> Ibid, 124.

<sup>9</sup> Ibid, 124-125.

<sup>10</sup> Ibid, 125.

<sup>11</sup> Nicholas Ind, *The Corporate Image: Strategies for Effective Identity Programmes* (London: Kogan Page, 1990), 21-22.

<sup>12</sup> Ibid, 22.

<sup>13</sup> Gregory, 62.

## Chapter 3

### *Review of the Literature*



Research in the area of corporate style covers a very wide range, some of which does not even deal with the idea of creating a corporate style manual. All of the reviewed materials focus on a different aspect of corporate style, without giving a complete picture of what goes into developing a corporate style manual. There are several books which illustrate company logos and other related style information, such as business stationery, signage, and the like. Others specifically deal with the corporate image and how to deal with it from purely a management perspective. There are very few books which actually bring corporate identity and the importance of creating a corporate style manual as a way of maintaining consistency in the design.

*Corporate Image Design* by Kazumasa Nagai and *Corporate Design: Graphic Identity Systems* by Joseph W. Bereswill choose different companies and highlight key areas that make them stand out as symbols of corporate identity design. These books tie in the histories of the companies with the evolution of their identity design. The companies that were chosen can be easily identified in today's world based on the design of their corporate symbols, logos, and packaging designs. Organizations range from universities, oil companies, insurance, publishing, printing, retail shops, banking companies, glass manufacturing, hotels, and health care, as well as many more. As Nagai points out, it is not enough to have just a logo which stands out, but a balance between all of the visual elements within the company.

The substance of a company begins with its products. . . . an effective C. I. campaign cannot be achieved merely by the creation of a catchy logo emblazoned with the corporate colors. It requires a comprehensive design scheme which strikes a delicate balance between the marketing identity, trumpeting the merits

of a firm's goods and services and the communication identity, reinforcing the company's commitment to humankind.<sup>1</sup>

Both of these books provide excellent examples of logo design and how corporate identity has evolved from the creation of it, but they do not involve themselves in the politics of creating a systematic way of presenting the public with a consistent corporate identity, much less a corporate style manual.

The books *Corporate Identity* by Hugh Aldersey-Williams and the *Corporate Search for Visual Identity* by Ben Rosen are similar in their content and in the types of organizations that they describe. Their only difference is that these two books, describe in detail, the reasons behind the designs that these companies chose as their symbols, logos, typefaces, and so on. These books are an excellent representation of not only illustrations, but of the significance behind why companies choose the style and identity they do.

*Business Stationery Graphics 2* published by P•I•E Books is an excellent book that reveals the heart of corporate identity: stationery. This area includes such items as letterheads, business cards, envelopes, fax cover sheets, and the like. These are:

a system of communication tools that constitutes a key element in the making of corporate identity. Since stationery incorporates graphic tools, it has the potential to carry an image of the sender directly and intimately to the recipient.<sup>2</sup>

There are several books which emphasize the importance of corporate identity and design as a marketing tool to increase the value of the company. Money and profits are often a motivation for creating a positive corporate identity and image, while it is hoped, ultimately, that the public will trust and respect the company's reputation. *Shaping the Corporate Image* shows a natural progression from the decisions made by upper management to how these decisions effect the quality of the products and ser-

vices , and ultimately the reputation of the company. This reputation is possible when the public recognizes the value of the company and its identity and how that translates into support for the company itself and also its products and services. Public relations has become a way to create a corporate identity, a global identity, and a way to improve company finances. It is an excellent book which takes a different perspective about creating a corporate identity, however it does not include the need for a corporate style manual as a viable solution to creating the image for a company.

There are two books which address all of the issues of corporate identity and how to perpetuate that identity into a workable corporate style manual. *Corporate Identity* by Wally Olins & *Communication by Design: A Study in Corporate Identity* by James Pilditch steps itself into tradition and the stages of creating a workable identity program and continuously maintaining it into the future. These books deal with the ways company's find their own identity and the ways in which they represent that identity. *Corporate Identity* expresses itself in the structure and strategy of the company. This book uses illustrations and diagrams to explain all of these facets. Real life examples of major companies are introduced and explained.

The goal of this thesis project is to create a manual of a style manual and the topics that must be included in order to maintain a corporate identity. In addition to style manuals provided by Kodak, Xerox, Paychex, Frontier, UPS, and Tenneco, the book by Veronica Napoles called *Corporate Identity Design* in a manner of speaking, sums up the contents of the various style manuals. The style manuals that have been provided are key, and this book outlines the importance of corporate identity and the need for an established program. Just like the previously mentioned two books, *Corporate Identity Design* outlines a series of steps in creating a corporate identity and the culmination of this creation into a workable and flexible corporate style manual. It is an excellent book with details and explanations, and it is an excellent companion to the actual corporate identity manuals.

## Chapter 3

### Endnotes



- <sup>1</sup> Kazumasa Nagai, ed., *Corporate Image Design* (Japan: P•I•E Books, 1992), 5.
- <sup>2</sup> *Business Stationery Graphics 2* (Japan: P•I•E Books, 1992), 6.

## *Chapter 4*

### *Statement of the Problem*



Corporations of all sizes are often without a written style manual, or even an idea as to what would even be included in a style manual. Without a style manual, corporations will have a difficult time maintaining a consistent visual image, which must be adhered to at all times. Herein lies the problem, and the solution.

Some companies, whether they be small, medium or large, may not see the necessity for investing time, effort and money in a style manual. In many cases, most of the large, well-known companies such as Xerox, Kodak and Frontier have corporate style manuals because they have to display their logo and corporate signature daily, and in so many places. Some companies may not even know the areas to include in a style manual and what those areas actually encompass.

The main objective of this thesis project is the creation of a chart detailing all of the areas that should be taken into consideration when creating a style manual, and which areas fit the best for small, medium and large companies. The chart details items that are highly recommended, as well as those items that are optional, depending on the company and its focus.

In addition to a chart, a sample style manual is included to provide companies with information that can help them decide what areas they should include when they attempt to create their own style manual. Illustrations are also included to help companies generate ideas on how they would like to design their own style manual.



## *Chapter 5*

### *Methodology*



This thesis project attempts to illustrate the importance of a corporation's identity and the impression it leaves upon the public. A corporation needs consistency in its presentation to the public and one way to monitor this consistency is by setting strict standards by which they must operate. For example, a corporation's logotype, colors, typefaces and symbol(s) should be consistent on everything from its' signage, stationery, vehicles and products. When a company creates a corporate style manual, it must follow the specifications down to the last letter. If not, there will be many different company images, and the public will not know which one to identify with. The following pages are a listing of the possible contents for a style manual. The contents of the style manual are also based on the sizes of small, medium and large companies. The figures regarding the sizes for each type of company were supplied by the Rochester Better Business Bureau.

The chart in Appendix A details all of the areas a company can choose to include, depending on the size of their company. The information for this chart came from the author's research, and from speaking with various organizations as to their corporate style program, or lack thereof.

## *Contents of a Corporate Style Manual*

- *Section 1: Introduction*
- *Section 2: Table of Contents*
  - List of Tables
  - List of Illustrations
- *Section 3: Corporate Signature*
  - Corporate symbol
  - Corporate logotype
  - Corporate signature
- *Section 4: Do's and don'ts of corporate signature*
  - Dimensions of signature
  - Proportions for sizing
  - Reduction & enlargement for signature
- *Section 5: Colors*
  - Corporate colors
  - Complete listing of all Pantone and process colors
  - Coated and uncoated papers
  - Colors for all media (stationary, signage, & vehicles)
  - Examples (swatches with perforations)
- *Section 6: Typefaces*
  - Corporate typefaces
  - Alphabet, numbers, & symbols
  - Explanation of chosen typefaces
  - Alternative typefaces
  - Examples of all the typefaces
- *Section 7: Trademarks*
  - Trademark information
  - Where to use it (on what materials)
  - Sizes of the trademark symbol
  - When to use the trademark with the corporate signature

- *Section 8: Paper Samples*
  - Paper samples for all media
  - Includes coated and uncoated paper
  - Specifications for the paper type (color, weight, size)
- *Section 9: Editorial Style*
  - Abbreviations
  - Capitalization
  - Dashes
  - Ellipsis
  - Mark-up
  - Prime Marks
  - Proofreaders Marks
  - Punctuation
- *Section 10: Typographical Style*
  - Alignment
  - Book Typography
  - Borders
  - Bullets
  - Contrast
  - Copyfitting
  - Emphasis
  - Footnotes & Reference
  - Gutters
  - Initials
  - Kerning
  - Leading
  - Letterspacing
  - Ligatures
  - Margins
  - Numerals
  - Ornaments
  - Point sizes
- *Section 11: Communication Materials*
  - Business Card, Executive
  - Business Card, General
  - Envelope, Executive
  - Envelope, Standard #10

- Envelope, Window
- Fax Cover Sheet
- Letterhead, Executive
- Letterhead, General
- Memo, Executive
- Memo, General

• ***Section 12: Forms***

- Accounting
- Applications
- Entry Forms
- Estimates
- Insurance
- Inventory
- Invoices
- Personnel
- Production
- Purchasing
- Registration

• ***Section 13: Marketing & Sales***

- Direct Mail
- Lapel Pins
- Logo Sheets
- Magazines, Consumer
- Merchandising Advertisements
- Exhibits & Displays
- Press Releases
- Sales Manuals
- Shopping Carts
- Showrooms
- Television Advertisements
- Uniforms
- Window Displays
- Yellow Pages Advertisements

• ***Section 14: Publications***

- Annual Reports
- Binder
- Binder Pages

- Brochures
- Identity Manual
- Invitations/Cards and Envelopes
- Newsletters
- Personnel Manuals
- Posters
- Product Sheets
- Sales Bulletins
- Training Manuals
  
- *Section 15: Packaging*
  - Cartons
  - Decals
  - Delivery Instructions
  - Gift Boxes
  - Installation Instructions
  - Labels
  - Paper Bags
  - Plastic Bags
  - Plastic Containers
  - Rubber Stamps
  - Tubes
  - Wrapping Paper
  - Wrapping/Packaging Tape
  
- *Section 16: Signage*
  - Directional
  - Directory
  - Exterior
  - Interior
  - Remote
  
- *Section 17: Transportation*
  - Bumper Stickers
  - Company Aircraft
  - Freight Car
  - Parking Area Stickers
  - Pick-Up Van
  - Ship
  - Tractor Trailer Body

- Tractor Trailer Cab
- Visitor Parking Badges
  
- ***Section 18: Other Applications***
  - Employee Pins
  - Gift Ties
  - Glasses
  - Hats
  - Matchbooks
  - Shirts
  - T-Shirts
  
- ***Section 19: Appendices***
  - Corporate Samples (if necessary)
  - Paper Samples (if not included in section)
  
- ***Section 20: Glossary of Terms***
  
- ***Section 21: Index***

## *Chapter 6*

### *Results*



Upon completion of this thesis project, the manual was taken to five different businesses, each of varying sizes. The overall response was quite favorable. However, there had really never been much consideration given for justifying the use of a style manual. Some had gone so far as to say they had never heard of a style manual, but once the idea was planted, thought that it was an excellent idea.

Ms. Rebecca Armstrong, Manager for the Point-of-Sale system at Frontier Cellular. She believes that her area is not really clear regarding training and development, sales, and overall operation of the Infocell system currently in place within the Cellular division of the company. Ms. Armstrong believes that a style manual tailored to the cellular POS system would be a great benefit.

Mrs. Valorie Hochberg, Director of the Neighborhood Center of Oneida County, believes that a style manual detailing the proper ways to fill out forms, would help the therapists immensely. The Neighborhood Center is required to follow strict New York State guidelines in filling out their forms, and Mrs. Hochberg spends most of her time correcting others' mistakes in filling out the forms. She believes that providing the other therapists with a style manual on how to do this would cut down on the paperwork done incorrectly, and it would then leave them more time to work on other areas of the job.

Mr. Drew Kramer believes that his company, ACP Vending in Canandaigua, New York, needs some type of corporate style. Although they have a very successful business, Mr. Kramer believes that his company is lacking a certain style. Although they have corpo-

rate stationery, Mr. Kramer believes that they need to carry their logo and corporate signature through the rest of the company.

Mr. Don Mussaw, owner of the Canandaigua Family Billiards in Canandaigua, New York, never gave much thought to the idea of corporate style. Mr. Mussaw believes that he has done well so far, with simply an exterior sign in the front of his property. He does not foresee the need for creating anything more than occasional flyers, advertising tournaments held at the pool hall. Mr. Mussaw is not ruling out the possibility of creating a corporate style for his business, and it will depend on whether he expands to other locations.

Club Flex is a small, privately-owned business, run by Mr. Steven Fiumano. Mr. Fiumano does a great deal of advertising, especially window advertising. He believes in creating a unified look, however he did not realize that what he was trying to do was to create his own corporate style. His business has become very successful because the public is becoming aware of the pleasant atmosphere that Mr. Fiumano is trying to establish. He does not believe, however, that his company is big enough to warrant the need of a style manual. He was very interested in the possibility in the future.



## *Chapter 7*

### *Summary and Conclusions*



This thesis project incorporates many different areas of corporate style — from written information to illustrations. It gives the reader an idea as to the importance of corporate style to a corporation. It provides the reader with information of how to create a corporation's style manual without having to look outside the corporation's walls. This thesis project is not only a more complete understanding of corporate style, but it will provide the user with instructions and illustrations on how to create a corporate style manual, a chart showing the minimum requirements for a small, medium and large companies and a sample manual can be used as a reference for any company looking to create their own corporate style manual. The information that was subsequently collected, seems to sufficiently support the main focus of this thesis project.

Overall, the response to the corporate style manual was quite positive. However, it was clear that the idea must be planted in the minds of the corporate owners or employees if corporate identity is going to thrive. The ideas and suggestions outlined in both the chart and the manual came to fruition, which was the goal for this project. The final outcome was unexpected, as it is a personal or a corporate choice to implement these guidelines into one's company.

Work is continually being done in the areas of corporate style. It is becoming a more popular area, as more companies are finding a need for it in their own organizations. This area, in a short time, will become a key asset to companies looking to maintain their corporate identity within a community.

There are many areas that can be taken into consideration for further study in the areas of corporate identity:

- The ways in which corporate identity can influence marketing and sales can be essential to the growth of a company.
- Logos and corporate signatures
- Designing a corporate identity program within a company
- Benchmarking the works of other companies operating under the same premises

These areas, as well as any other areas of importance to individuals or companies, can be studied and documented.

# *Bibliography*



# Bibliography



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# *Appendices*



# *Appendix A*



# Appendix A

## Materials for Developing a Corporate Style Manual

---

<i>Materials</i>	<i>Small</i> <i>1-100</i>	<i>Medium</i> <i>101-500</i>	<i>Large</i> <i>501 +</i>
<i>Introduction</i>			
Letter of introduction	■	■	■
<i>Contents</i>			
Table of contents	■	■	■
List of tables	■	■	■
List of illustrations	■	■	■
<i>Corporate Signature</i>			
Corporate symbol	■	■	■
Corporate logotype	■	■	■
Corporate signature	■	■	■
<i>Do's and Dont's of Corporate Signature</i>			
Dimensions of signature	■	■	■
Proportions for sizing	■	■	■
Reductions and enlargements	■	■	■
<i>Colors</i>			
List of Colors	■	■	■
Pantone & process colors	■	■	■
Coated & uncoated paper	■	■	■
Colors on media	■	■	■
Swatches of materials	■	■	■
<i>Corporate Typefaces</i>			
Breakdown of all typefaces	■	■	■
Alphabet, numerals & symbols	■	■	■
Alternate typefaces	■	■	■
Signage typefaces	■	■	■
Advertising typefaces	■	■	■



<i><b>Materials</b></i>	<i><b>Small</b></i> <i><b>1-100</b></i>	<i><b>Medium</b></i> <i><b>101-500</b></i>	<i><b>Large</b></i> <i><b>501 +</b></i>
<i><b>Trademarks</b></i>			
Use of trademarks	■	■	■
Placement on materials	■	■	■
Sizes of trademark symbol	■	■	■
Use with corporate signature	■	■	■
<i><b>Paper Samples</b></i>			
Paper samples for all media	■	■	■
Coated and uncoated paper	■	■	■
Specifications for paper type	■	■	■
<i><b>Editorial Style</b></i>			
Abbreviations	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Capitalization	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Dashes	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Ellipsis	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Mark-up	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Prime Marks	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Proofreaders' marks	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Punctuation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<i><b>Typographical Style</b></i>			
Alignment	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Book typography	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Borders	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Bullets	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Contrast	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Copyfitting	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Emphasis	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Footnotes & reference	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Gutters	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Initials	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Kerning	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Leading	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Letterspacing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Ligatures	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Margins			

*Highly Recommended* ■ *Company Option* □

<i><b>Materials</b></i>	<i><b>Small</b></i> <i><b>1-100</b></i>	<i><b>Medium</b></i> <i><b>101-500</b></i>	<i><b>Large</b></i> <i><b>501 +</b></i>
Numerals	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Ornaments	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Point sizes	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<i><b>Communication Materials</b></i>			
Business card, executive	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Business card, general	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Envelope, executive	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Envelope, #10	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Envelope, window	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Fax cover sheet	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Letterhead, executive	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Letterhead, general	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Memo, executive	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Memo, general	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<i><b>Forms</b></i>			
Accounting	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Applications	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Entry	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Estimates	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Insurance	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Inventory	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Invoices	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Personnel	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Production	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Purchasing	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Registration	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<i><b>Marketing and Sales</b></i>			
Direct mail	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Lapel pins	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Logo sheets	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Magazines, consumer	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Merchandising advertisements	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Exhibits and displays	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Press releases	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

*Highly Recommended* ☒ *Company Option* ☐

## ***Materials***

***Small***  
**1-100**

***Medium***  
**101-500**

***Large***  
**501 +**

Sales manuals	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Shopping carts	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Showrooms	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Television advertisements	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Uniforms	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Window displays	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Yellow page advertisements	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

## ***Publications***

Annual reports	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Brochures	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Binder	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Binder pages	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Identity manual	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Invitation cards & envelopes	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Newsletters	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Personnel manuals	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Posters	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Product sheets	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Sales bulletins	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Training manuals	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

## ***Packaging***

Cartons	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Decals	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Delivery instructions	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Gift boxes	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Installation instructions	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Labels	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Paper bags	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Plastic bags	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Plastic containers	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Rubber stamps	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Tubes	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Wrapping paper	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Wrapping/package tape	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

<i><b>Materials</b></i>	<i><b>Small</b></i> <i><b>1-100</b></i>	<i><b>Medium</b></i> <i><b>101-500</b></i>	<i><b>Large</b></i> <i><b>501 +</b></i>
<i><b>Signage</b></i>			
Directional	■	■	■
Directory	■	■	■
Exterior	■	■	■
Interior	■	■	■
Remote	□	□	□
<i><b>Transportation</b></i>			
Bumper stickers	□	□	□
Company aircraft	□	□	□
Freight car	■	■	■
Parking area stickers	■	■	■
Pick-up van	■	■	■
Ship	□	□	□
Tractor trailer body	■	■	■
Tractor trailer cab	■	■	■
Visitor Parking badges	■	■	■
<i><b>Other Applications</b></i>			
Employee pins	□	□	□
Gift ties	□	□	□
Glasses	□	□	□
Hats	□	□	□
Matchbooks	□	□	□
Shirts	■	■	■
T-Shirts	■	■	■
<i><b>Appendices</b></i>			
Corporate samples	■	■	■
Paper samples	■	■	■
<i><b>Glossary</b></i>			
Terms	■	■	■
<i><b>Index</b></i>			
Cross-referenced terms	■	■	■

## *Appendix B*



*Suggested Considerations for Creating  
a Corporate Style Manual*



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# *Considerations for Creating a Corporate Style Manual*



*By Melissa A. Gentile*  
*February 1997*

---

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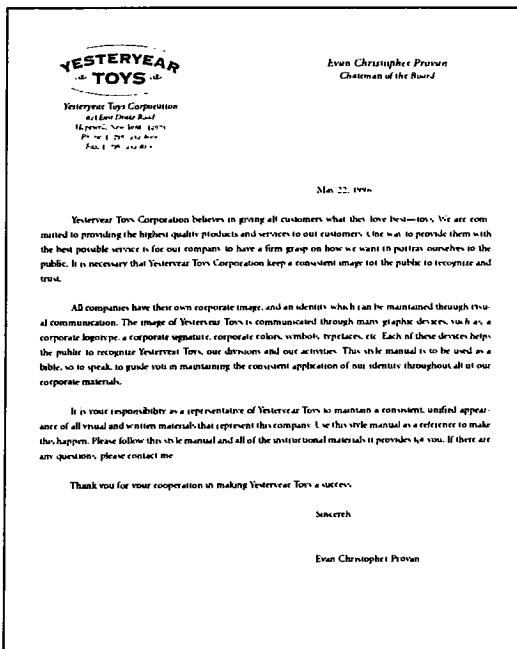
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## Section 1: Letter of Introduction

A letter of introduction provides the user of a corporate style manual with a brief overview of the purpose behind its creation. The letter of introduction is typically written and signed by the person in charge of overseeing that the image of the company is being displayed properly.

It is necessary that those in charge of the style manual understand its importance — that it is used to maintain a consistent, unified appearance, especially within the corporation and in the eyes of the public.

This letter is most often found at the beginning of the style manual and it is written on corporate stationery. In the following example, the letter of introduction is written by a member of the company who is directly responsible for the corporate style of the company.



## Section 2: Table of Contents

Just as the title states, the table of contents lists all the sections, headings and subheadings, as well as all of the page numbers associated with each. It is important that the information is absolutely accurate, as well as easily readable so that the information can be found quickly and effortlessly.

## List of Illustrations

A list of illustrations gives the user an exact listing of the captions exactly as they appear with the illustrations in the text.

TABLE OF CONTENTS	
Section 1:	
Letter of Introduction .....	1.1
Section 2:	
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Certificates .....	4.3
Complementary Cards .....	4.4
Corporate Envelopes .....	4.4
Corporate Stationers .....	4.4
Employee Identification .....	4.4
Fax Sheets .....	4.5

## List of Tables

A list of tables is a complete listing of all the numerical data, charts and so forth, used within the manual. This makes it easy for the user to find data easily, without having to search endlessly in the manual for important information. To aid the user, the listings use the captions exactly as they appear with the tables in the text.

## Section 3: The Corporate Signature

### *The Corporate Logotype*

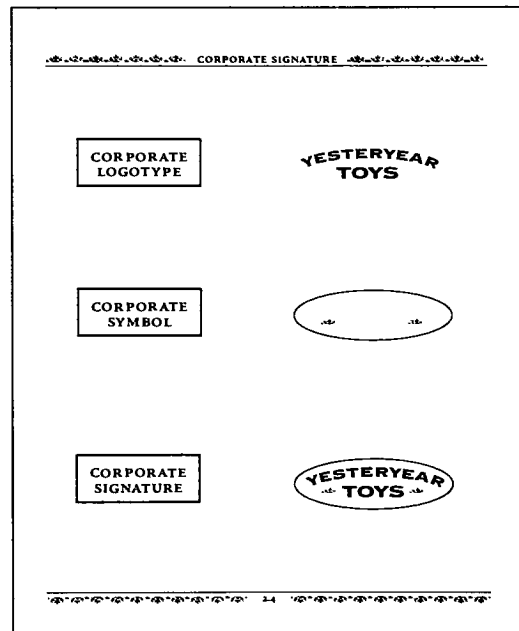
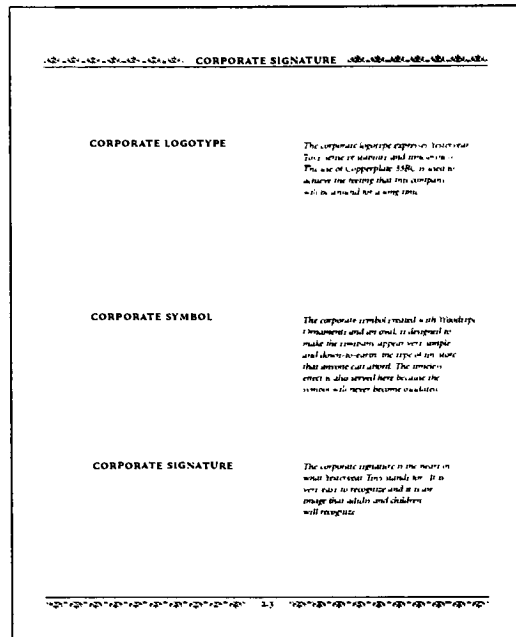
A corporate logotype is the company's name, possibly incorporated with some kind of geometric form. It can be a graphic symbol alone, or it can be the depiction of the company name, or a pure abstraction of the company.

### *The Corporate Symbol*

A corporate symbol is the visual expression of the company. It can be a symbol of the company in full, or a subsidiary. This symbol embodies the company's philosophy, and it can be in the form of a literal signature, or pure typography.

### *The Corporate Signature*

A corporate signature is made up of both the corporate logotype and the corporate signature. It should be easily identifiable — an image that the public will come to recognize.

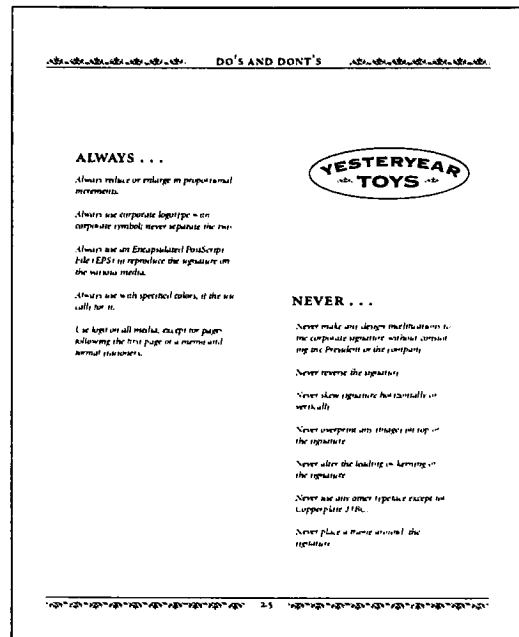


## Section 4: Do's & Dont's of the Corporate Signature

Do's and Dont's are explicit instructions on how the corporate signature should be used in various circumstances. For example, it is extremely important to specify the following areas:

- Proportions for sizing
- Allowable reductions and enlargements
- The use of capital and lowercase letters
- The exact use of any typefaces, other than those outlined in the section concerning typefaces
- Use of the corporate logotype separate from the corporate signature
- The corporate colors that can and cannot be used on various media which also contain the corporate signature

There are many do's and dont's that can be specified. It is up to the principle overseer which areas should be completely specified for the acceptable uses of the corporate signature.

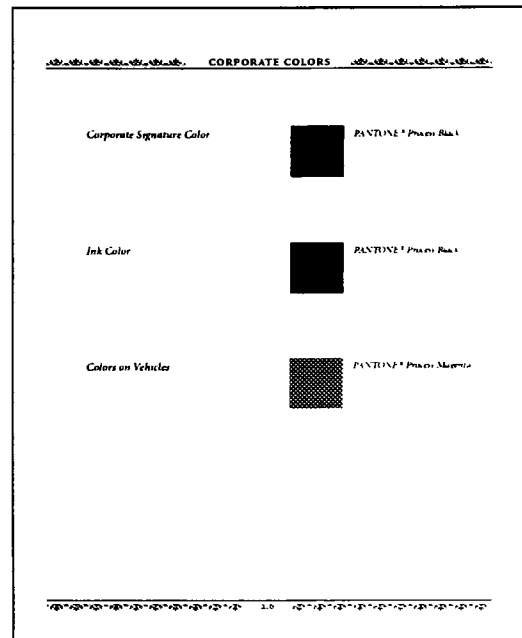


## ✿ Section 5: Corporate Colors

A signature may incorporate one or more corporate colors. These colors can be used in all visual media, or they can be specified for certain circumstances: signage, vehicles, stationery and so forth. It is essential to be as specific as possible when naming the corporate colors (i.e., a complete listing of all Pantone and process names and numbers).

There are many different uses for corporate colors. They can be used on signage, vehicles, stationery, promotional materials and any other company materials. Oftentimes, manuals will include swatches of the colors, on both coated and uncoated papers, so that printers can match the corporate colors without error.

It is important to note that coated and uncoated paper treat the same colors differently because of the level of saturation of the color into the paper. Even though you may have specified the Pantone or process color that you want, it is important to provide the printer with a visual sample of the color to be used in all visual materials.







---

## ❁ Section 7: Trademarks

A trademark is:

A visual sign that can either be directed towards the company as a whole or a part of it (trademarks), or towards a product or group of products (brand names) (Mollerup 1987, 30).

In other words, trademarks identify products and services. It is not necessary to register trademarks, they are protected by common law (DeNeve 1992, 51). However, a trademark should be registered to protect the company, and the creator of the corporate signature.

Sizes of the trademark symbol may vary according to the company's specifications. However, it is important to make sure that the size of the trademark symbol is specified, as well as the circumstances under which the trademark symbol should be used.

A trademark (<sup>TM</sup>) is typically a superscript, and it is used in commercial work only. (Bringhurst 1992, 227)



## Section 8: Paper Samples

In any corporate style manual, identifying the kinds of paper a company will be using is very important, especially if the company is trying to maintain a consistent corporate style.

There are many different areas that can be included as part of your paper sample section:

- Business Cards
- Certificates
- Complimentary Cards
- Corporate Stationery
- Employee Identification
- Envelopes
- Fax Sheets
- Guarantees
- Invoices, Applications
- Memos, Executive & General
- Visitor Identification Badges
- Visitor Parking Permits

While including paper samples is important, more information needs to be included to help the user identify the particular paper. For example, it is necessary to not the name of the paper, the color, the weight, and the type (text or cover). For example

Confetti®  
Cherry Ice  
80 lb.  
Cover

Paste  
Sample  
Here

PAPER SELECTION		
Book End Papers	<input type="checkbox"/>	Confetti® Cherry Ice 80 lb. Cover
Book Text Papers	<input type="checkbox"/>	Confetti® Cherry Ice 80 lb. Text
Business Cards	<input type="checkbox"/>	Confetti® Cherry Ice 80 lb. Cover
Certificates	<input type="checkbox"/>	Confetti® Cherry Ice 80 lb. Cover

PAPER SELECTION		
Complimentary Cards	<input type="checkbox"/>	Confetti® Cherry Ice 80 lb. Cover
Corporate Envelopes	<input type="checkbox"/>	Confetti® Cherry Ice 24 lb. Heavy Weight Sleeve 10 1/2 x 15 1/2
Corporate Stationery	<input type="checkbox"/>	Confetti® Cherry Ice 80 lb. Text
Employee Identification	<input type="checkbox"/>	Confetti® Cherry Ice 80 lb. Cover

This extra information provides the user with the exact paper specifications, even a sample to refer to, helps when re-ordering paper.

## ✿ Section 9: Editorial Style

Editorial style encompasses some of the basic rules of grammar and punctuation. While this section may not be necessary for small and medium-sized companies to include, it is still worth noting. In cases where a particular company produces books, product manuals, directions, certificates, guarantees, and so on, this could be very important information to include.

There are some basic areas of editorial style that should be included.

### Abbreviations

This area is very basic. You should abbreviate in these instances:

- Social titles, such as:  
*Mr., Mrs., Dr., Ms.*
- Parts of a firm's name:  
*Inc., Corp., Co., Bros., Ltd.*
- Specify if a corporate logo or signature should be abbreviated, and under what instances and circumstances this should take place.

### Capitalization

This area is obvious in most cases, however, if it not:

- Capitalize the first word in every sentence, all proper nouns (names and places).
- Capitalize the first letter in every word of the company's title, unless the style of the logo or signature dictates otherwise.

## Dashes

All dashes may look alike, however there are several kinds of dashes, each with its own specific function.

En dash –

- An “en dash is half the length of an em dash and longer than a hyphen” (Grossman, 1993, 187).

- “The principle use of the en dash is to connect continuing, or inclusive numbers—dates, time, or reference numbers” (Grossman, 1993, 187).

*May–June 1996*

- When a date in the future is not yet determined, the en dash follows the first number:

*Martin Luther King (1929–1968)*

Em dash —

- The em dash is “used to denote a sudden break in thought that causes an abrupt change in sentence structure” (Grossman, 1993, 185).
- The em dash “is also used in dialogue to indicate that the speech of one person has been interrupted by another” (Grossman, 1993, 185).

2 Em dash ——

- A 2 em dash is used to indicate missing letters.

- “No space appears between the dash and the existing part of the word, but where the dash represents the end of the word, the normal space follows it:” (Grossman, 1993, 188).

*We ha—— a copy in the lab.*

3 Em dash ———

- A 3 em dash is used to show a whole word omitted or to be supplied.

- It is also used in “bibliographies to represent the same author named in the preceding item” (Grossman, 1993, 188).

## Ellipses . . .

- An ellipsis is used to indicate an omission of a part of a quotation.

- An ellipsis is made up of three periods separated by a space:

*See Spot . . . bite his owner.*

- When the last part of a quoted sentence is omitted, four dots—a period followed by three ellipsis dots—are used to indicate the omission:

*The spirit of our American radicalism is destructive and aimless. . . . the conservative party. . . is timid, and merely defensive of property.*

- If the sentence ends with a question mark or an exclamation point, that punctuation replaces the period and is followed by the three ellipsis dots.

*Shall I capitulate to her? . . . And shall I be subject to her ridicule for the rest of my life! . . . I would rather cut off my ears.*

- *Never* use an *asterisk* (\*) in the place of the periods in an ellipsis.

## Mark-Up

- A mark-up is the first set of initial instructions, usually default, when making corrections or alterations in text.

A      12      23      C  
    B      15      1      E      Minion      D

A indicates *Point size*

B indicates *Leading*

C indicates *Measurement in picas*

D indicates *Typeface*

E indicates *Indentation*

- When specifying the name of the typeface, be specific:

*Minion Bold Italic, Minion Regular  
Semibold, Caslon Regular, etc.*

## Prime Marks ° ' °

- Prime marks are used to denote feet and inches, in addition to minutes and seconds.

5' 30" (5 minutes 30 seconds)

- Degrees can also be considered a form of prime marks.

- Spell out all information, such as minutes, seconds, degrees, and the like, if it is necessary to use them at all.

## Proofreader's Marks

These proofreader's marks are taken from *The Chicago Manual of Style*, edited by John Grossman, 1993, page 112.

## Typographical Signs

Set in italic type *ital*

Set in roman type *rom*

Set in boldface type *bf*

Set in lowercase *lc*

Set in capital letters *caps*

Set in small capitals *sc*

Wrong font; set in correct type *wf*

Check type image; remove blemish ✕

Insert here *or* make superscript ✓

Insert here *or* make subscript ^

## Punctuation Marks

Insert comma ↗

Insert apostrophe or single quotation mark ↘ ↙

Insert quotation marks ↗ ↘

Insert period ●

Insert question mark (set) ?

Insert semicolon ;|

Insert colon :|

Insert hyphen =

Insert em dash ≡

Insert en dash ≈

Insert parentheses (|)

Move up ↗

Move down ↘

Flush left fl

Flush Right fr

Straighten type; align horizontally =

Align vertically ||

Transpose tr

Spell out (sp)

## Punctuation

There are many different forms of punctuation that can be used, however the use of the punctuation should be clear, and it should not break up the thoughts being conveyed, or the true meaning of the text.

Incorrect punctuation could confuse the meaning of the written letter or piece, and result in ambiguity.

### Apostrophe '

• The apostrophe is used to indicate a contraction, such as:

it's (it is)

they're (they are)

• Apostrophes also form the possessive case:

John's

Schmitz'

Burns'

Joneses'

• The apostrophe is omitted in abbreviations:

Danl.

Sgt.

### Braces { }

• Braces are used to show the relation between one

## Operational Signs

Delete e

Close up; Delete space C

Let it stand stet

Insert space #

Make space between words equal eq#

Insert hair space hr#

Letterspace ls

Begin new paragraph ¶

Indent type one em from the left or right □

Move right ]

Move left [

Center ][

group of lines to another group of lines:

xxxxxx } xyzxyz  
yyyyyy  
zzzzzz

- The point is placed toward the fewest number of lines. Or, if the number of lines is the same, toward the single group.

#### Brackets [ ]

- Brackets are used to indicate pairs:

*The paper was as follows [reads]:*  
*They fooled only themselves. [Laughter.]*

- In bills and contracts, use brackets to indicate that a matter is to be omitted.

- In mathematics, use brackets to denote that enclosed matter is to be treated as a unit:

$$[3(2+5)] - [(3 \cdot 2) + 5] = n$$

- When matter in brackets is longer than one paragraph, place a bracket at the beginning of each paragraph and end each paragraph with a bracket.

#### Colon :

- Colons are used to introduce a clause that summarizes the preceding clause:

*Boxing is not a sport: it is a bloodbath.*

- After a salutation:

*Dear Mr. Smith:*  
*Ladies and Gentlemen:*

- After introductory lines in lists, tables, and leader work, if subentries follow:

*Seward Peninsula:*  
*Riverwalk District:*  
*Northern Reflections Co.*  
*Wild Horses Trading Co.*

#### Comma ,

- Commas are used to separate two words or fig-

ures that might otherwise be misunderstood:

*May 25, 1996*  
*In 1996, Melissa graduated from RIT.*

- Before a direct quotation of only a few words following an introductory phrase:

*He said, "Now or never."*

- Before Jr., Sr., Esq., Ph.D., Dr., etc.:

*John Smith, Jr.*  
*Jerry B. Sloan, M.D.*

#### Exclamation !

- Use the exclamation point to mark surprise, incredulity, admiration, or appeal, which may be expressed even in a declarative or interrogative sentence:

*"Great!" I shouted.*  
*How awesome!*  
*What!*

#### Hyphen

- A hyphen is used to:

1. Connect the elements of certain compound words
2. To indicate the continuation of a word divided at the end of the line
3. Between letters of a spelled word.  
c-e-n-t-s  
h-o-l-d-u-p

- When writing formal letters, do not have more than three hyphens vertically in a row at the end of a line.

#### Parentheses ( )

- Parentheses are always used in pairs, but do not use them unless they are absolutely necessary.

- They are used "like commas and dashes, to set off amplifying, explanatory, or digressive elements" (Grossman, 1993, 189).

• An expression such as *that is, namely, i.e., e.g.*, and the element it introduces, may be enclosed in parentheses if the break in continuity is greater than that signaled by a comma.

• Use parentheses to enclose numerals or letters marking divisions or numerals run into the text:

*He had, in effect, a remarkable  
similarity among (1) Strigiformes,  
(2) Caprimulgiformes, and  
(3) Psittaciformes.*

#### Periods .

• Use periods after every sentence—no exceptions.

• Use periods to indicate ellipses.

• Use periods after abbreviations, unless otherwise specified.

#### Question Mark ?

• A question mark is used to direct a query, even if it is not in the form of a question:

*Did he do it?  
He did what?  
Can the money be raised in time? is the  
question.*

• Use it to express doubt.

• Use it to express more than one question in a sentence at a time.

#### Semicolon ;

• Semicolons are used to separate phrases containing commas:

*Yes, sir; he did see it.  
No sir; I do not have the work done.*

• They are used to separate statements that are too closely related in meaning to be written as separate sentences:

*It is true in peace; it is true in war.*

*Yes; that is right.*

*No; we received one-third.*

• Never use a semicolon where a comma can be used.

#### Quotation Marks “ ”

• Are used in pairs, either single or double.

• They are used to enclose direct quotations and already quoted matter.

*Who shouted, “What’s up doc!”*

*“Have you read that book?” asked Melanie.*

## ❖ Section 10: Typographical Style

Typographical style encompasses some of the basic rules of typography. In other words, typography is simply making words physically attractive and effective. There are many parameters that must be considered when working with layout and design that some may not even consider, or that they may even take for granted. There are many aspects of typography that could be taken into consideration, however it seems unnecessary to mention all of them in this manual because for the basic manual designer, because not all of the topics will be pertinent. In many cases, a printer or copy editor can be of assistance with many typographical questions.

### Alignment

Alignment is simply how characters rest on the baseline. For example, there are four different types of alignment: left, right, center, justified and forced justified.

#### Left

See the fox jump over the brown cow.

#### Right

See the fox jump over the brown cow.

#### Center

See the fox jump over the brown cow.

#### Justified

See the red fox jump over the brown cow, and land in a mud puddle.

#### F o r c e d J u s t i f i e d

See the fox jump over the brown cow.

## Book Parts

### • Front Matter (Recto=Right/Verso=Left)

#### • Bookplate

*This is a label placed on the end papers, signifying ownership of the book.*

#### • End Papers (Recto/Verso)

*Illustration or design on the inside cover and page, front and back of the book.*

#### • Half Title (Verso)

*A half title consists of the title of the book by itself on the page.*

#### • Advertising Card (Verso)

*This is a list of books on the same subject or by the same author.*

#### • Frontispiece (Verso)

*This is an illustration relating to the book or the author.*

#### • Title Page (Recto)

*This page contains three things:*

- 1) Author(s)
- 2) Publisher's Imprint: name, location, and date of publication.

#### • Copyright Page (Verso)

*Lists the legal details of the book, as to copyright restriction: copyright owner, edition, Library of Congress number, ISBN, printer's imprint, country of printed origin.*

#### • Dedication Page (Recto)

*States to whom or what the book is dedicated.*

#### • Foreward (Recto)

*Contains laudatory remarks about the work or the author. It is written by someone other than the author.*



- **Acknowledgements (Recto)**

*This section must list all of the people that the author wishes to thank publically.*

- **List of Illustrations (Recto)**

*This is a list of all the illustrations or pictures that are in the book.*

- **Contents (Recto)**

*Lists the various parts of the book and their location (page number).*

- **Text**

- **First Chapter Opening (Recto)**

- **Succeeding Text Pages**

- **Back Matter**

- **Colophon (Recto or Verso)**

*Contains the production date pertinent to the book.*

- **End Papers (Recto or Verso)**

*These end papers could be decorated with an illustration, map, etc., same as the end papers in the front matter of the book.*

## **Borders**

Borders are decorative elements that can be placed around graphics (i.e., illustration or pictures) or text. When using borders, it is essential that they fit in with, or compliment, the “look” of your particular piece.

## **Bullets**

Bullets are most often used to signify the importance of a particular word or phrase. They can come in many shapes and sizes, but the way in which a bullet is used should be taken into consideration. In other words, you should never have one bullet without a second, and the size of the bullet should be proportional to the size of the text. For

example, this would not be correct:

- *The quick brown fox jumped over the lazy dog.*

This example looks like the bullet blends in with the text:

- *The brown fox jumped over the lazy dog.*

## **Contrast**

Contrast identifies differences between words or phrases. Contrast can be illustrated in several ways, and the use of these forms of contrast can be determined by the individual company.

### **Size**

Melissa    **Melissa**

### **Weight**

Melissa    Melissa    **Melissa**

### **Structure (Serif/Sans Serif)**

Melissa (Serif)

**Melissa (Sans Serif)**

### **Placement (see page 14)**

Center, Left, Right and Justified

### **Width**

Melissa (normal)

Melissa (condensed)

## **Copyfitting**

Copyfitting is “the calculation of how much space a given amount of copy will take up in a given size and typeface” (Bruno 1995, 187). In addition, you can also adjust the size to fit in a given space using the formula below.

### **Formula to determine copyfitting**

$$\frac{\text{total characters}}{\text{characters per pica} \cdot \text{line length}} = \# \text{ of lines}$$

$$\begin{aligned} \# \text{ lines} \cdot \text{leading} &= \\ \text{total depth in points} & \\ 12 & \\ = \text{total pica depth} & \end{aligned}$$

$$\begin{aligned} \frac{\text{total pica depth}}{\text{text depth}} &= \\ = \# \text{ of pages} & \end{aligned}$$

## Emphasis

There are many ways in which we can “emphasize” our words:

Regular

*Italics*

**Semibold**

***Semibold Italics***

**Bold**

***Bold Italics***

SMALL CAPS

Combinations of these can also be used for emphasis. Overusing the tools of emphasis can actually confuse, or de-emphasize, important points. In other words, emphasis should be used with CARE.

## Footnotes & Reference Marks

Footnotes can be referenced in many different ways: as symbols, numbers or letters. They are placed in a superscript form, as the following example illustrates.

*He has not finished his work.<sup>1</sup>*

Symbols used as reference marks must follow a certain order:

Asterisk \*

Dagger †

Double Dagger ‡

Section Mark §

Parallel Lines ||

Pilcrow ¶

Footnotes can be placed at the bottom of the page where the material is being referenced. Or, they can be “referenced” at the end of the chapter or section where the footnote appears. In addition, according to the law “footnotes in financial forms, annual reports, prospectuses, and other SEC documents must be no smaller than text size, which is 10-point” (Romano 1983, 58).

## Gutters

When working with publications such as newsletters, reports, brochures, pamphlets, etc., gutters are the blank columns between two columns of type. Gutters can be as wide as the producer sees fit, however, they really should not be so narrow that the columns of type run too closely together.

## Initials

Raised Initials

Raised initials rest on the base line of the first line of text in a given publication. For example:

The quick brown fox jumped over the lazy dog.

Sunken Initials or Drop Cap

Sunken initials can most often be seen in books, where the initial does not rise above the first line of the text.

HAVE YOU EVER BEEN TO FLORIDA? WE may be planning a trip for our honeymoon I have always wanted to go Disney World for my honeymoon. And finally, I will get to go.

This is really only important if the company is a book publisher, or affiliated with books in some way. These different types of initials would not be appropriate for corporate stationery and the like.

### ***Kerning***

Kerning is “the use of negative letterspacing between certain character combinations to reduce the space between them” (Romano 1983, 84). Kerning should be specified with all the communication materials. Kerning in a document can also be viewed as an “‘optical function’ . . . The space between certain letter combinations can be adjusted until it *looks right*” (Romano 1983, 85). If kerning is to be used, either in some part of a document, or in the logo, it should be specified.

### ***Leading***

The word leading means “the vertical distance from the baseline of one line to the baseline of the next” (Bringinghurst 1992, 235). In other words, leading is the distance between lines of type. It is used to add legibility to the work by adding more white space between the lines. It is typically measured in points.

### ***Letterspacing***

Letterspacing is the modifying of the space between letters. There are two kinds of letterspacing: positive and negative.

In positive letterspacing, space is added between letters. Positive letterspacing can perform two functions:

(1) Optical letterspacing can be used with certain character combinations such as “rn” (Romano

1983, 91) which may be mistaken for a m in some circumstances. For example:

Tum (Turn)      Bum (Burn)

Optical letterspacing can also be used for aesthetic reasons, such as capital and/or lowercase letters, or capital titles followed by a some form of punctuation. For example:

NAVAL (NAVAL)

The punctuation mark at the end could, in some instances, be mistaken for an L.

chaff!

(2) The automatic letterspacing for line justification can be used when letterspacing has reached maximum, when “word spaces are not too wide during justification. [It is] Called into action when word spaces reach a pre-set maximum amount” (Romano 1983, 91).

Negative letterspacing means to subtract space “from between letters in the same increments” (Romano 1983, 91). There are several reasons for this:

- *Tight spacing (or white space reduction) is required for artistic reasons.*
- *Selective subtraction (kerning) for certain character combinations (Romano 1983, 91).*

If letterspacing is involved in some element of corporate style, then it should be clearly specified.

### ***Ligatures***

According to the book, *The Elements of Typographic Style* by Robert Bringhurst, a “ligature is two or more letters tied into a single character. The

sequence *ffi* forms a ligature in most serif faces” (1992, 235). Examples of ligatures are:

ff fi fl ffi ffl æ Æ Œ

The use of ligatures is a company choice, however publications look richer to the eye when opting to use them.

## Margins

Typical paper size is 8½” x 11” and the margins around the outside is typically half an inch. In some cases, the left margin can be a little wider, possibly as large as one and a half inches. This can most often be found when binding materials. Business letter margins and so forth can be determined by the particular company based on their needs.

## Numerals

There are two types of Roman numerals: Old Style and Modern. Old Style figures are most often used in print media, such as books, stationery, publications, etc.

An example of Old Style figures are:

1 2 3 4 5 6 7 8 9 0

They can often be found in the expert sets of certain typefaces. Modern numerals are best used when typing such things as invoices, charts of numbers, or anything that lists a series of numbers. In other words, they should be used when typing tabular matter, and with all capital letters. The numerals are easier to read when they follow along on the same baseline, unlike Old Style numerals which range above and below the baseline.

An example of Modern numerals are:

1 2 3 4 5 6 7 8 9 0

Depending on the company, and the material they are working with and the typefaces that are available to them, the use of these two styles will vary.

## Ornaments

Ornaments are decorative elements, or symbols, that can be used in logos, books, company publications, or just about any other printed material where appropriate. Most often, ornaments can be recognized as “Dingbats.” For example:



Ornaments can sometimes be found with the expert sets of some typefaces as well.

## Point Sizes

Basically, point sizes are the different sizes that your typeface displays. Typically, the default point size is 12 point, which this printing is, however it can go as high as 72 point or 96 point, or even higher in some cases. For example:

Style Manual – 10 pt.

Style Manual – 14 pt.

Style Manual – 18 pt.

Style Manual – 24 pt.

Style Man – 36 pt.

## ✿ *Section 11: Communication Materials*

An organization uses many different ways to communicate itself and its ideas to the public. They use very basic materials, such as:

- Business Card, Executive
- Business Card, General
- Envelope, Executive
- Envelope, #10
- Envelope, Window
- Fax Cover Sheet
- Letterhead, Executive
- Letterhead, General
- Memo, Executive
- Memo, General

When creating a corporate style manual, it is necessary that these areas are specified in detail, including the placement of the logo, the typeface, type size, corporate colors, paper, and so forth. The following diagrams illustrate both the actual document and its specifications. This will give the user the idea of what should be included when specifying certain communication materials.

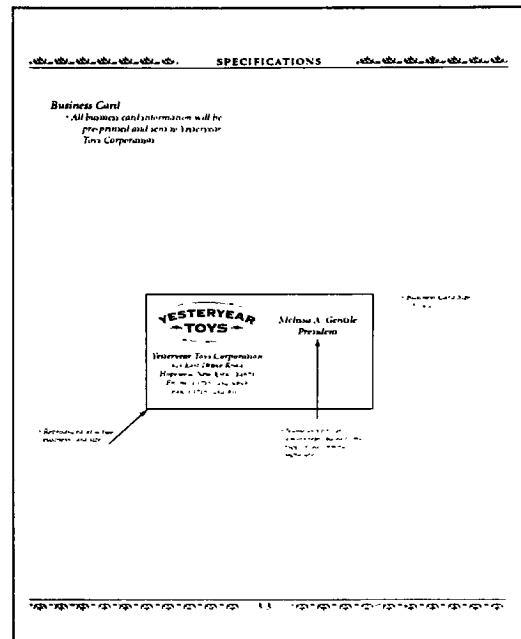
## Business Card, Executive & General



This is a basic design of an executive business card. Obviously, there are numerous styles and ideas. However, since this is an executive business card, it includes the title of the executive. That, and the paper it is printed on, distinguish the executive business card from the general business card.

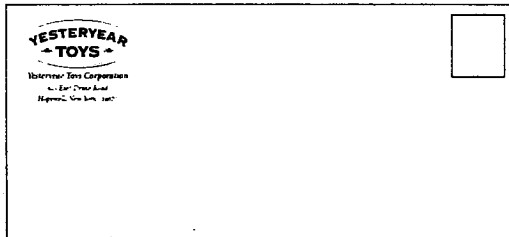
There are only a few differences between the executive business card and the general business card. One is the difference in the title of the person. Also, the paper that the general business card is printed on may be of a different quality than the executive business card.

The specifications for both cards would be the same, however, the differences in paper should be clearly outlined.

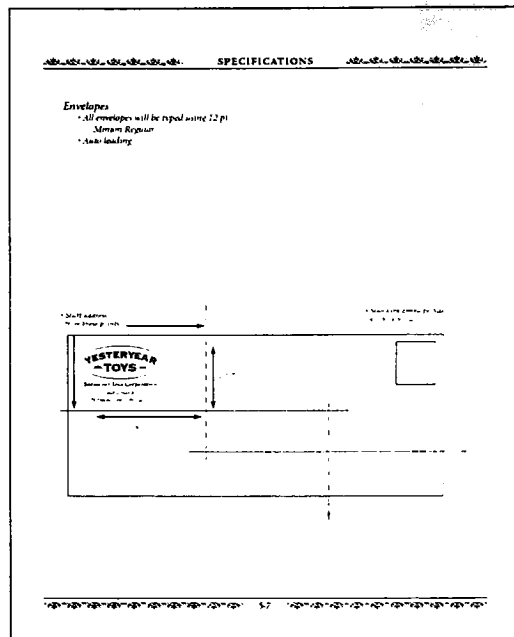


## Envelopes, Executive, #10 and Window

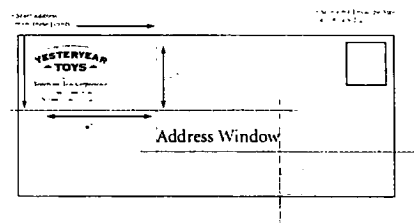
This is a basic design of a standard executive and #10 envelope. There are many different kinds of envelopes that a company can have at their disposal. Below is an illustration of a standard executive/general envelope, most commonly called a #10 envelope. Typically, the logo and address is placed in the upper left-hand corner. In some cases, address information can be placed along the left-hand side, however for this example, it is placed in the upper left-hand corner.



Envelopes should always be specified in a style manual. They can sometimes be the most tricky because they need to follow certain postal codes and regulations. A company should have copies of these codes, especially if the company is sending out hundreds of mailings a day. All measurements should be completely outlined for specific reproduction.



Window envelopes are often used for billing statements. The address of the receiver can often be seen through this window. It is up to a company whether they want to include these kinds of envelopes as part of their corporate style package. In any case, the corporate logo can be placed in the upper left-hand corner just like the standard executive and #10 envelope.




## Fax Cover Sheet

This is a design that was created for a fictitious toy company. This is a basic fax cover sheet which could be used by any company. It contains some very basic elements which all fax cover sheets should contain. For example:

- Name of company
- Address, phone and fax number of company
- To/From information
- Number of pages
- Lines for a written message
- Boxes for checking items such as:  
Please Phone, Urgent and Important

Fax sheets are usually created on 8½" x 11" plain paper. It is not necessary to use an expensive paper because when it goes through the fax machine, the paper will not be noticed.

<div style="text-align: center;">  <p><b>YESTERYEAR TOYS</b></p> <p><small>Yesteryear Toys Corporation 445 East Street Road Hill Country, New York 12528 Phone: 518-754-1234 Fax: 518-754-1235</small></p> </div> <p><b>TO:</b></p> <p>Name: _____</p> <p>Address: _____</p> <p>Phone: _____</p> <p>Fax: _____</p>	<div style="text-align: center;"> <p><b>FAX</b></p> <p><small>Number of Pages Including Fax Sheet: _____</small></p> </div> <p><b>FROM:</b></p> <p>Name: _____</p> <p>Address: _____</p> <p>Phone: _____</p> <p>Fax: _____</p>
<div style="display: flex; justify-content: space-around; margin-bottom: 5px;"> <input type="checkbox"/> Important             <input type="checkbox"/> Please Phone             <input type="checkbox"/> Urgent           </div> <div style="border: 1px solid black; min-height: 100px; margin-top: 5px;"></div>	

A fax cover sheet should also be specified in the corporate style manual, especially in the cases where the cover sheet will be typed, either by an executive or a secretary. Specifications should be included, such as size and typeface. Paper type should be specified, regardless of brand.

**SPECIFICATIONS**

**Fax Sheet**

- All fax information can be handwritten or it can be typed using only 12 pt Monospace Regular, Italic, or Semibold

**YESTERYEAR TOYS**

Yesteryear Toys Corporation  
445 East Street Road  
Hill Country, New York 12528  
Phone: 518-754-1234  
Fax: 518-754-1235

**FAX**

Number of Pages Including Fax Sheet: \_\_\_\_\_

**TO:**

**FROM:**

Name: \_\_\_\_\_

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Address: \_\_\_\_\_

Phone: \_\_\_\_\_

Phone: \_\_\_\_\_

Fax: \_\_\_\_\_

Fax: \_\_\_\_\_

☐ Important
 ☐ Please Phone
 ☐ Urgent

\* If fax is 8 1/2" x 11" or larger, no restrictions on the use of all the text on a page.

\* Minimum 12 pt font.

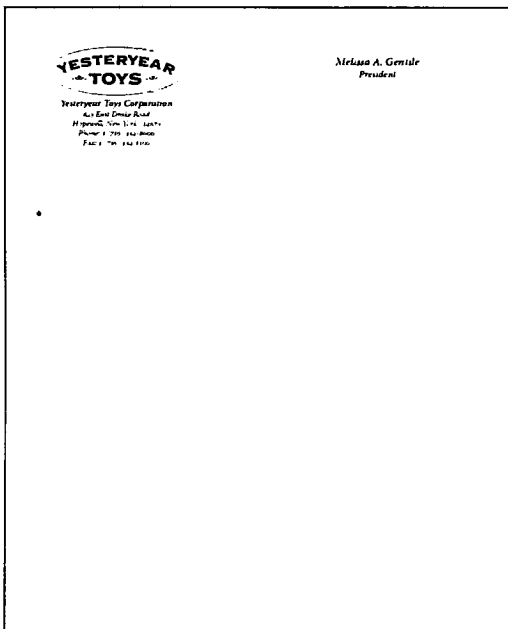
\* Minimum 12 pt font.

\* Minimum 12 pt font.

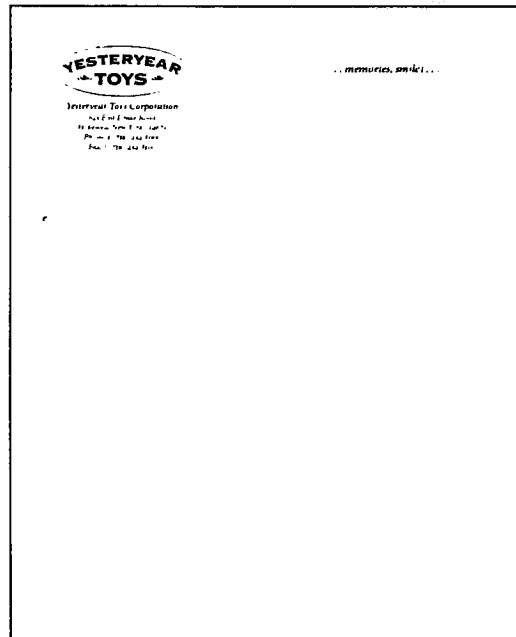


## Letterhead, Executive and General

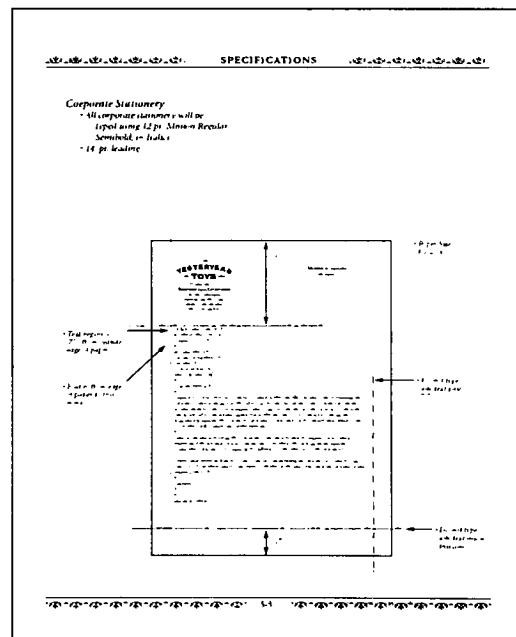
Letterheads come in two basic forms: executive and general. The executive letterhead is usually on a higher-quality paper, and includes the name of the particular executive and their position in the company. The general letterhead is not usually on a type of paper that distinguishes itself from the executive letterhead, and does not contain the name or position of any given person in the company.



The above is an example of an executive letterhead. It contains the name of the person and their title in the company. It also contains the logo, the address and phone number of the company.



The above is an example of a corporations' general letterhead. It contains the motto of the company instead of being specific to any one person. Below are the specifications for the executive letterhead. The general letterhead is specified the same, except for the name of the executive and/or the motto.



## Memo, Executive and General

Memos come in two basic forms: executive and general. The only difference between the two types is the inclusion of the executives' name and possibly the quality of the paper that it is printed on. The general memo can include the motto, or it does not have to include any type of extraneous information.

The image shows a template for a general memo. At the top left is the company logo, which consists of the word "VESTERYEAR" in a stylized font above the word "TOYS" in a bold, sans-serif font. Below the logo, the company name "Yesteryear Toys Corporation" is written, followed by its address: "444 East Center Street", "Hollywood, New York 10021", "Phone 555-1234", and "Fax 555-5678". To the right of the logo and address, the word "MEMO" is printed in a large, bold, sans-serif font. Below the company information, there are four lines of text for the memo header: "To:", "From:", "Date:", and "Re:". The rest of the page is a large, empty rectangular box for the body of the memo.

This is an example of a general memo, not specific to any one executive.

It is necessary to specify the memo in the corporate style manual, especially if information is going to be typed. It can be printed on paper other than 8½" x 11," but it doesn't have to be. It is up to the corporation to determine the correct size and style that is most compatible with the style of the corporation. These specifications are based on the probability that the memo will be typed.

The image shows a diagram of a memo form with various specifications. At the top, the word "SPECIFICATIONS" is centered. Below it, the word "Memo" is written, followed by three bullet points: "• 1/2 pt. Memo Regular, Semibold", "• 10 lines", and "• 14 pt. leading". The diagram shows a rectangular box representing the memo form. Inside the box, the word "MEMO" is printed in a large, bold, sans-serif font. To the left of the box, there is a small rectangular area containing the company logo and address. To the right of the box, there is a small rectangular area containing the word "MEMO". The diagram also shows the dimensions of the form: "11 in. high" for the total height, "8 1/2 in. wide" for the total width, and "1/2 in. high" for the height of the header area. The diagram also shows the dimensions of the header area: "1/2 in. high" for the height of the header area, "1/2 in. wide" for the width of the header area, and "1/2 in. wide" for the width of the header area. The diagram also shows the dimensions of the body area: "10 in. high" for the height of the body area, "8 1/2 in. wide" for the width of the body area, and "1/2 in. wide" for the width of the body area. The diagram also shows the dimensions of the footer area: "1/2 in. high" for the height of the footer area, "1/2 in. wide" for the width of the footer area, and "1/2 in. wide" for the width of the footer area.

## ❁ Section 12: Forms

Corporations use hundreds of forms every day. These forms can either be created on-screen, or in hard-copy format. Small companies may use a limited number of forms, while large corporations may use up to 20 or 30 forms daily. Sometimes it seems like all we do is fill out forms. There are many different kinds of forms, however this is not a list of all the possible forms that exist:

- Accounting
- Applications
- Entry Forms
- Estimates
- Insurance
- Inventory
- Invoices
- Personnel
- Production
- Purchasing
- Registration Forms

All of these forms should contain some basic elements, such as:

- *Use the same paper stock on your business forms as used for the letterhead or card, even if the budget doesn't allow for color printing*
- *Try to use the same type of treatment of the company name on all parts of the system-including business forms*
- *Consider using the letterhead typeface for the body of your business forms, but only if it's a simple, readable face*
- *If the graphics are too involved to be repeated on the business forms, consider using just a portion of the graphics or a*

*simplified version*

- *As a minimum, try to use [the company] logo, even if there's no way to include other graphic elements*
- *Carry over the colors used for other parts of the system if the budget allows for this (Place 1985, 97)*

Follow the following guidelines when creating order, entry or registration forms:

- *Leave enough space between lines for handwriting*
- *Make sure the return address is clearly printed and easy to find*
- *Leave more than ample room for a respondent's name and address*
- *Be clear about the information needed*
- *Group all related pieces of information; for example, set up the form so that all the prices are in the same column (Place 1985, 101)*

Forms can either be handwritten or typed. If they are typed, specifications should be clearly outlined. For example,

- Typeface
- Type size
- Paper and paper size

The following illustration is an example of a specified invoice. This shows how other company forms should be specified. The latter illustration is the actual invoice that was created for Yesteryear Toys. Now, corporations can contract out for forms designers. Forms designers can use pre-existing forms, or create new ones to which they can then attach their company name and logo, address, phone number and related information. This can

[illegible]26

## Section 13: Marketing & Sales

Marketing and sales are the cornerstone of any corporation, unless their main objective is to *not* make money. There are hundreds of different tactics which companies can choose from to grab the attention of the public.

Marketing and sales take into consideration the following areas:

- Direct Mail
- Lapel Pins
- Logo Sheets
- Magazines, Consumer
- Merchandising Advertisements
- Exhibits and Displays
- Press Releases
- Sales Manuals
- Shopping Carts
- Showrooms
- Television Advertisements
- Uniforms
- Window Displays
- Yellow Page Advertisements

All of these areas, in some form or another, are used to display a company's corporate signature. This is not a complete list because companies are working all the time to create new ways to advertise their corporate style.

If any of these are a part of a company's corporate style, they should be specified in their manual. If not, then it is not necessary to include them.

## *Direct Mail*

Consumers receive direct mail pieces every day. We might recognize these direct mail pieces as junk mail. To avoid being tossed out with the garbage, direct mail needs to be tailored to the proper audience. The overall design of the direct mail piece is key to grabbing the consumers' attention.

Brochures are the most common form of direct mail.

*In a self mailer, it is the mailing piece itself; that is, the brochure is designed with an envelope panel and mailed directly to the audience. It may also be part of a direct-mail package, which may consist of a cover letter, individual advertising or promotional brochures, a return card or form and/or postage-paid envelope (Bivins & Ryan 1991, 375).*

A direct mail piece needs to catch the attention of the consumer if it is ever going to be opened. So a corporation should use its most clever and effective advertising to attract our business and our support.

## *Exhibits and Displays*

Exhibits and displays serve a function similar to that of show rooms. They are used to advertise a company's expertise or product line. Show rooms are often excellent places to advertise their exhibits and displays. Trade shows also give consumers the opportunity to sample a company's products and services, simply by visiting their displays and talking with their representatives.

## *Lapel Pins*

Lapel pins are often worn as a form of advertising. They can be worn on the jackets, lapels, ties, etc., of corporate representatives. In some cases, lapel pins may be required as a part of the dress code of a corporation. However, lapel pins can also be a personal choice if you choose to represent your company in such a fashion.

Lapel pins may not be produced directly at the company, but by an outside distributor. In any case, lapel pins should be specified even if it is predetermined style in the event that another distributor needs to be used. Lapel pins are not usually larger than a dime, so the corporate signature may have to be adjusted to fit, and look good, within those parameters.

Choosing to use lapel pins is a company choice. Companies may give them as gifts to their employees as a show of goodwill or appreciation for their service.

## *Logo Sheets*

Logo sheets can be very helpful to those who reproduce the corporate signature. These sheets display the corporate signature in proportionally reduced and enlarged forms. These sheets can be clipped and sent to printers or designers who are working with the company on particular graphic design projects. Logo sheets are often included at the end of the style manual, possibly even in its own section.

## *Merchandising Advertisements*

Advertising can be a corporation's best friend. If not done correctly, however it can be their worst nightmare. Properly organized ads can bring in millions of dollars each year in sales. Information in ads should be organized and emphasized in such a way as to make the message clear. If the ad is poorly organized, readers will not bother reading it.

There are several tips to organizing an ad layout for maximum effectiveness:

- *Use different sizes of type. (Headlines are bigger than subheads.)*
- *Put colors behind an important area of information.*
- *Use rules to separate information into groups.*
- *Change the weight of the type. (Semibold stands out, but bold really stands out.)*
- *Leave white areas around information.*
- *Pick the best location. (The upper left corner is usually read first.)*
- *Align similar kinds of copy.*
- *Put pictures next to important copy. (They attract the eye and reinforce the message.)*
- *Put the type in the box or give it an interesting shape.*
- *Call out items by putting bullets in front of them.*
- *Use different colored or reversed type (white on black) to separate and emphasize (Seibert & Ballard 1992, 5).*

### *Press Releases*

A press release is “a series of paragraphs on a single theme and unified transitions” (Bivins & Ryan 1991, 23). In other words, a press release is a piece of writing on a specific topic, relatively short in length, which is tied together to make a coherent, organized piece. Sometimes press releases can be used as “short stories” in newspapers, or as radio news spots. Press releases can also be used to introduce a corporation’s new products and/or services to its stockholders, or to the public. Some companies keep press release writers on staff for just this reason.

### *Shopping Carts*

Shopping carts, as the words imply, are self-explanatory. We use shopping carts in grocery stores, bargain stores, department stores, etc. Usually, the handle of the shopping cart is an excellent place to display a company’s corporate signature or their name. If shopping carts are a necessary item for a corporation, or one of their subsidiaries, then it must be specified based on the size of the carts being used. The specifications include: typeface, size, corporate colors, etc.

### *Showrooms*

Show rooms give a corporation the opportunity to display and promote their products. For example, Frontier Cellular has stores all across New York State where they display their phones, pagers, accessories, as well as provide service to their customers. Showrooms allow the customer to have the opportunity to speak face to face with a company representative about products and promotions. If showrooms are a viable option, corporations

should take the opportunity to advertise and promote their products and services.


### *Television Advertisements*

Television advertisements are a very popular form of advertising, especially if the ads are targeted to the correct audience. Sometimes companies will pay millions of dollars for a 30 second to 1 minute spot aired during the prime-time television hours. It is important to convey the most important points in that time frame, and respect the limitations that are inherent in television. With television, you cannot elicit an immediate response, so there is no way to measure the effectiveness of the commercials, unless there is a direct collation between the television ads and an increase in sales has been determined.

When using TV ads, the company must work with their advertising department, or other program coordinator, create the most dynamic, effective spot.

### *Uniforms*

Sometimes, corporations require that their associates wear uniforms that represent their store or division. For example, TransWorld Music Corporation, which owns Record Town, Tape World and FYE stores, requires their employees to wear company shirts monogrammed with the store emblem. This happens to be a million dollar corporation, and they can afford to do this for all their employees. However, it can be an easy way to do a little extra advertising. It can also be a way for customers to spot store employees when in need of service.



If stores choose to use uniforms as part of their corporate style, then the monogramming or emblems should be specified in the manual.



## Section 14: Publications

Publications give many companies the opportunity to specifically target an audience. Publications can take on many forms, but are not limited to:

- Annual Reports
- Binder
- Binder Pages
- Brochures
- Identity Manual
- Invitation Cards and Envelopes
- Newsletters
- Personnel Manuals
- Posters
- Product Sheets
- Sales Bulletins
- Training Manuals

These publications are not only created for use by the public, but by the employees as well.

### **Annual Reports**

A sad fact of annual reports is that, according to Bivins and Ryan,

*Annual reports are probably the least read of all house publications. Recent research indicates that about half the shareholders who receive them spend less than 10 minutes looking at them. And 15 percent of all stock analysts don't read them at all" (Bivins & Ryan 1991, 309).*

Corporate America spends about 5 billion dollars a year producing annual reports. Why? The answer: because the federal government requires that cor-

porations provide their stockholders with a yearly financial statement. Information on what needs to be contained in an annual report can be obtained from the Securities and Exchange Commission. Some areas are:

- *Certified financial statements for the previous two years.*
- *An explanation of any difference between these financial statements and statements filed in another form with the SEC.*
- *A summary of management analysis of operations for the past five years.*
- *Identification of the company directors' principal occupations.*
- *Stock market and dividend information for the past two years.*
- *Notice of Form 10-K availability.*  
*(Bivins & Ryan 1991, 310).*

There are many more requirements that must be included when creating an annual report. Before beginning such an undertaking, it is important to discuss the matter with the SEC to make sure that the correct information is included to prevent any violation of SEC rules and regulations.

### **Binders and Pages**

Corporations often use binders to hold company materials. The logo or the corporate signature is often printed on the front of the binder. Other information, like the title of the binder, can either be printed on the front of the binder, or on the spine.

Binder pages are often printed with the corporate signature and logo somewhere on the page, which is a design that must be determined by the company. The names given to the pages should correspond to the names on the front of the binder. For example, if the pages say crisis management somewhere in the header or footer, then they should be put in the binder labeled crisis management.

Not only should certain signature elements be carried through the design, but graphic elements should be carried through from the binders to the pages. This gives the company, and their employees, a stronger sense of unity and commitment.

### **Brochures**

Brochures are a tool that a company uses to “introduce, show, or sell their products and services, or to educate, promote or persuade people to do something” (Seibert & Ballard 1992, 62).

Companies rely on brochures more heavily than other forms of communication. There are several tips that should be considered when designing a brochure:

- *Be unified throughout. (Use the same design elements, typefaces and styles. Also use the same grid on each page, but vary the layout. )*
- *Be designed for a long shelf life—several months to several years.*
- *Have an inviting image or headline on the cover to draw the reader inside.*
- *Have the information arranged so it is easily understood. (People read from top to bottom, so headlines are usually*

*at the top of the page.)*

- *Prominently display reader-response instructions including name, address and telephone numbers. (People won't order symphony tickets if they can't find the price and ordering information.)*
- *Be sized to best suit its purpose. (It should easily fit into an envelope for mailing or into a file folder if the client wants the recipient to keep it.)*
- *Have a careful and functional arrangement of parts so the reader can move through it in an orderly fashion and understand what is being read. (Seibert & Ballard 1992, 63)*

When creating any kind of brochure, consider what kind of audience your company is targeting. You do not want the information within the brochure lost simply because the company has not targeted the audience correctly.

### **Posters**

Posters are used to get the attention of a moving audience. Posters must communicate a company's message in the simplest, most effective way. The question a company should always ask itself is: How can we best display the material visually? Graphics, colors and typefaces are all ways to convey different moods and feelings.

Posters should:

- *Have large type that can be read from the expected viewing distance (normally 10-15 times your format width.)*

- *Have a simple layout. (Select a few key elements—type and visuals—so the viewer quickly gets the message.)*
- *Include all important information: date, time, place, etc.*
- *Have one dominant element—a headline, visual or logotype—that will quickly attract the eye.*
- *Have the most important message emphasized by size, color, or value.*
- *Have art that is closely arranged in logical sequence. (It should read from left to right or top to bottom.)*
- *Often have unusual or tight cropping on photos. (A tightly cropped photo can be reproduced larger, so it's easier to see.)*
- *Have bold, intense colors so it can be easily seen at a distance. (A poster meant to be seen only at close range can have more subtle colors.)*  
(Seibert & Ballard 1992, 53).

Posters are a very excellent source of advertising for any company, event or product. They have the power to display a company's colors, typefaces, logotype and motto.

### ***Identity Manuals***

Identity manuals, as we have seen thus far, encompass the concepts of corporate identity, and have translated those concepts into a working manual. Identity manuals take into consideration many different areas. This is necessary in order to maintain a consistent corporate style on all company products. Maintaining a consistent identity helps the public to identify with the company, its products and services.

### ***Invitation Cards and Envelopes***

When the business world creates new products, or offers new services, the public is sometimes invited to share in their glory. Corporations invite consumers in to take part in seminars, conferences and corporate fairs. Invitations are often printed to make the public feel like they are special, and their opinion is welcomed. Invitations give the impression that the corporation and the event will be fun, exciting, and full of learning.

Invitations use elegant typefaces, quality paper and envelopes. The information included can be:

- Time and Place of Event
- Name of Company
- Purpose of Event
- RSVP
- Phone Numbers
- Number of Guests

Invitations and envelopes come in various shapes and sizes. Once a company decides on a format that they would like to go with, the information can be interchanged and updated each time a new invitation is sent out.

### ***Newsletters***

When creating a newsletter, it is important to create a style that is versatile enough to work with both text and graphics. A grid should be used to layout the pages in a unified design. Only one or two typefaces are recommended for “. . . heads, subheads, copy, sidebars, captions, and jumplines (“Cont on page 2”)” (Seibert & Ballard 1992, 42).

There are several considerations when creating newsletters:

- *Be appropriate to the character of the client.*
- *Have a strong nameplate (also called a masthead) that lets the reader immediately identify the name of the publication and its purpose.*
- *Have room on the back cover for mailing information if it is a self-mailer—return address, logo, mailing label, “Address Correction Requested,” and stamp or pre-printed postal permit number.*
- *Each issue should have the same basic layout to show it’s part of the series, but should look a little different to show it’s a new issue. (Don’t always have the same number of articles on a page or put a visual in the same spot on a page.)*
- *Invite the reader inside. (Put the table of contents on the front cover with a brief description of each article.)*
- *Visually separate headlines, subheads, body copy and captions by having a design for each. (Make headlines bold face but body copy roman.)*
- *Keep the design of each aspect of the piece consistent throughout. (Heads, body copy, etc. must have the same design on each page.) (Seibert & Ballard 1992, 43)*

Newsletters cannot only be created for distribution to customers, but for inner office distribution

designed to update personnel about current events within the company.

### ***Personnel Manuals***


Personnel manuals are designed to instruct company employees on the policies and procedures of the company. These policies can range anywhere from acceptable behavior, dress code, sexual harassment, discipline, and so forth. Any area that a company deems important, should be included in this section.

The pages of a personnel manual should be carefully thought out. The reason for this is because the manual may be the first information that the employees will see as they familiarize themselves with the company. The identity of the company should be reinforced from the moment they step into the company, and it should be carried throughout all the company publications.

These pages should be specified like any other publication material.

### ***Sales Bulletins***

Sales bulletins, or sale advertisements, typically come on Sunday mornings wrapped up in our Sunday paper. We are all guilty at one time or another of flipping through the sales ads, trying to find the best deal for that week. They are filled with graphics and small blurbs about the product, and of course, the price. Corporations pay considerable money to advertise their merchandise in sales bulletins.



An advertising department would be in charge of the layout and design of the ad. However, if the company name and logo are on the ad, then they must fit within the specified guidelines already established by the corporation.

### *Training Manuals*

Training manuals fall along the same lines as personnel manuals. Each is designed to assist the corporate representative. Training manuals are used to instruct new, and old, employees on how to correctly perform their job.

The design of training manuals should reflect the identity of the corporation. When the employee is in training, they will be able to understand the importance the company's identity is to their success in the business world.

## ❁ Section 15: Packaging

Packaging can oftentimes make or break a corporation's sales. Consumers often make important buying decisions based on how a product looks. If a product or package catches the eye of the consumer, the assumption is that it must be a good product.

Designers must create packages which will target a specific audience, without the correct audience, all the packaging in the world won't help to sell the product.

Cardboard and plastic are not the only forms of packaging. Some others include:

- Cartons
- Decals
- Delivery Instructions
- Gift Boxes
- Installation Instructions
- Labels
- Paper Bags
- Plastic Bags
- Plastic Containers
- Stamps
- Tubes
- Wrapping Paper
- Wrapping Tape

Regardless of the package, certain rules must apply. If a company wants to attract the consumers' attention. For example, a package should

- *Stand out from its competitors when placed on a shelf.*
- *Protect its contents.*

- *Show an attractive visual of the product if appropriate. (put a photo of appetizing brownies on the front of a box of brownie mix.)*
- *Highlight, in a consistent manner, differences such as flavors or styles, in the same line of products. (Use a different colored bar at the top of the package for each flavor.)*
- *Clearly identify its contents, the product's name and manufacturer's name.*
- *Be easy to read.*
- *Have a design that works on all sides. (Don't make one side all blue and another all brown.)*
- *Convey the audience to whom the product is targeted. (On a package for a children's toy, show a photo of a child playing with it.)*
- *Reflect the personality of the store where it will be displayed. (A shopping bag or product packaging for an upscale store should look elegant.) (Seibert & Ballard 1992, 99).*

Packaging sometimes represents a product line by the same company, so whatever design is chosen should be reflected in all products of the same line.

### Cartons

Cartons are considered to be either cardboard boxes or containers. They are a popular form of packaging—and advertising. We are inundated with cartons everyday: milk cartons, pizza boxes, food packages, etc. Four-color printing is not necessarily a part of all carton designs. Illustrations

often make a carton look attractive. Regardless of the kind of carton a corporation chooses, each should be completely outlined and specified in the style manual.

### *Decals*

Decals are stickers that illustrate a company's corporate signature, or their motto. They can be used on the front of folders, binders, glass, mirrors and such. The adhesive can be placed on the front of the decal so they can be affixed on a window, inside the building or office.

Corporate colors have to be carefully considered. Sometimes colors do not look the same on crack-and-peel decals, as they do on paper. The corporation will need to work with the printer to determine what will best meet their needs.

### *Delivery Instructions*

Delivery instructions are used by a company to determine the destination of a particular product. These instructions should be created at the same time that the other corporate forms are created. That way, the corporate signature can be unified throughout all these areas. Delivery instructions should include:

- Company name, address and phone number
- Person(s) or company receiving the delivery (name, address and phone number)
- Date and time of delivery
- Item and number
- Price of item
- Direction (if applicable)

- Name and number of the contact person in charge if something goes wrong

Corporations that deliver items to homes or offices may consider this an important part of their corporate style. If so, it should be carefully modeled after their corporate stationery design.

### *Gift Boxes*

Gift boxes are a very popular item, especially among retail chains. Oftentimes, gift boxes represent a store by displaying the corporate signature, or logo, on the outside of the box. Gift boxes can come in many different shapes, sizes and colors. They can also be very costly to produce. If gift boxes are a corporation's choice, the sizes and styles should be carefully considered. This can be worked out by the corporation and the box supplier. Regardless, the information should be clearly documented in case there is a change in suppliers at a later date.

### *Installation Instructions*

Instructions of any kind can often be the most challenging to design, and design correctly. In many cases, a technical writer can be hired to properly write the instructions so that they can be understood by the average consumer. Writers work closely with illustrators and designers to create clear, well-documented instructions. There is no particular format for doing this. The rule should be to create the best, most clear set of directions so that consumers don't end up throwing out their products out of sheer frustration.

## **Labels**

Labels should be created with the same design as the corporate stationery letterhead, regardless of the possible differences in paper. Letterheads are created using a regular paper stock, while labels are often limited to adhesive or crack and peel paper.

The corporate signature, with its typefaces and corporate colors can be repeated on a label. However, the layout may have to be changed to accommodate the size of the label. The label should include:

- The corporate logo
- Address
- Zip code
- Name of the company
- The corporate motto (if applicable)

These items are the same as those items on the corporate envelopes. Color may or may not be used, especially if the company is concerned about saving money.

*Think about using colors on the label that coordinate with or contrast with the envelope that will receive the label (Place 1985, 47).*

Labels are typically one inch across the top or on the side, leaving as much room as possible for the name and address of the company.

## **Paper and Plastic Bags**

Companies often distribute paper or plastic bags to their stores, obviously for carrying purchases. Oftentimes, the logo or corporate signature is displayed on the two longest sides of the bags. Bags

can be creatively done, or they can simply be used to display the company's name. If the store or company is viewed as "high class," then the packaging (i.e., bags) should reflect that particular image. All colors, even corporate colors, can be used to enhance the look of the bags, giving them an airy, fun feel to them. It is out of necessity that a corporation will choose to use plastic or paper bags—and in what shapes and sizes they come in.

## **Plastic Containers**

The basic idea behind plastic containers are much the same as any of the forms of packaging. Companies have needs for different forms of packaging, and one of those needs may be for plastic containers. It is important to dress up the plastic containers with a corporate signature, typefaces and corporate colors, especially those directly related to the product line. Again, the corporation will have to work with a plastic container distribution to create the container that best fits the needs of the company.

## **Rubber Stamps**

Rubber stamps can often be used by a corporation to add color, as well as some kind of graphic element to a letterhead, envelope, etc. Stamps come in different shapes, sizes, styles of letters, and can take advantage of a variety of different colors, for a more vibrant, playful tone. This may be a viable choice for small companies or independent business people who have the time to create an effective logo design using stamps (Place 1985, 39).



## ***Tubes***

Mailing tubes are most commonly used for shipping such items as large photographs, blueprints, pictures, posters and any other large paper products that do not fit neatly in an envelope. It is a company choice as to whether to decorate the tube, however it would naturally be more cost effective to leave it plain. A corporate label can be used to help the consumers identify the company. It is best to reserve the decorations for other, more important, attention-getters, like bags or containers.

## ***Wrapping Paper***

Wrapping paper, including tissue paper, can be used as a vehicle for advertising a corporate logo or a corporate symbol. For example, Fanny Farmer has created wrapping paper with the bust of Fanny Farmer printed on the paper. Northern Reflections, a popular clothing company, not only displays its colorful logo on its boxes and bags, but they also use tissue paper with their corporate symbol printed on it. Victoria's Secret also relies on a similar form of graphic display to attract customer's attention. Wrapping paper and tissue paper are a very popular form of packaging, which millions of companies use every day.

## ***Wrapping/Packaging Tape***

Wrapping tape, or packaging tape, can sometimes be a vehicle for displaying the company name and address, as well as the corporate colors. For example, TransWorld Music Corporation sends its shipments to its stores taped with traditional brown packing tape, with the company name labeled in black. Whenever one of its stores needs to return

merchandise to the home office, boxes would be sent back with white tape with the name and address printed in red. That made it easier for the company to distinguish between its incoming and outgoing shipments.

Companies can decide to incorporate wrapping tape as a part of their corporate style, however, it must be specified like all other forms.

## ❁ Section 16: Signage

All companies use signs in one form or another. There are many different types of signs to choose from:

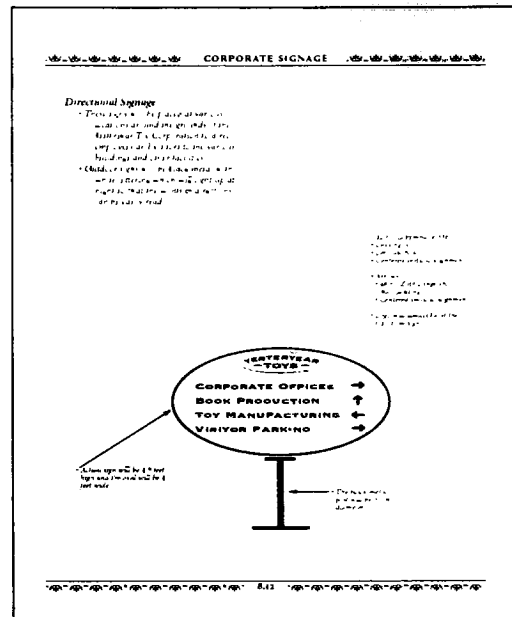
- Directional
- Directory
- Exterior
- Interior
- Remote

Regardless of the forms of signage that a corporation uses, it is necessary to consider the sizes, colors, illumination and type (i.e., wood, steel, iron, etc.). Then, once that decision has been made, it is necessary to document it in the style manual.

### *Directional*

Directional signs are strategically placed at different locations on the grounds of the corporation. The signs detail the direction of company buildings by using an arrow, or some other ornament, to point in the direction of the building.

For companies with more than three or four buildings, directional signage may be a plus. If it is a small company/area, building signs may be more appropriate. Regardless of the choice, the signs should be completely specified in the corporate style manual.



### *Directory*

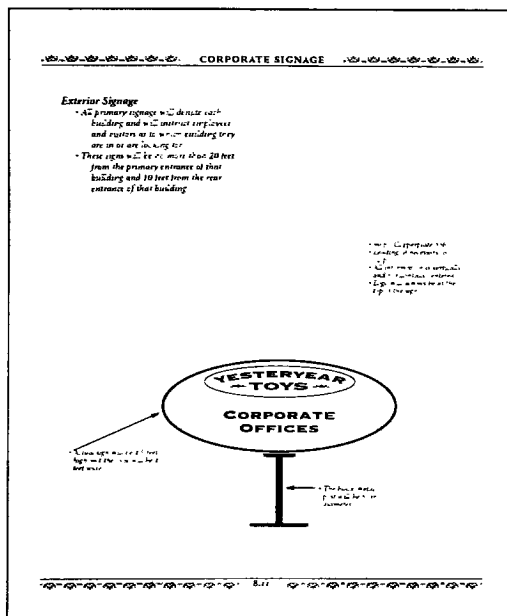
Directory signage is not simply limited to a company. Shopping malls often use directory signs to map out the locations of all the stores, restrooms, ATM machines, telephones and so forth.

For companies with several buildings, a directory will detail the locations of each building, parking area, information booth, etc. The layout for this should also be documented clearly, especially if this directory is going to be reproduced on items, such as: booklets, pocket maps or other publication materials.

## Exterior

Exterior signage can either be found mounted to the side or the front of a building, or free-standing on the grass in front of the building. It is possible, even recommended, for a company who is labeling their buildings to use the corporate typeface(s), corporate signature or their corporate colors to express their identity.

Exterior signs should be used, but not overdone. Whether it is mounted to the outside of the building, or on the lawn in front of the building, it should be clearly documented in the style manual.



## Interior

Interior signs can be found on office doors, conference rooms, elevators, restrooms and any other spot necessary. These signs can be created, maintaining the identity of the corporation. These should be clearly designed and specified, taking into consideration any structural modifications

that might take place within the company, as well as corporate typefaces, colors (if applicable), and the corporate signature.

## Remote

Remote signage is more commonly known as billboards. Billboards are placed strategically along major roadways, intersections and toll ways. They are designed to alert the motorist of a sight they should take advantage of, or a product they should buy. Remote signage should be carefully planned in order to create the most effective sign, one which will attract people travelling from location to location.

## ❁ Section 17: Transportation

There are obviously many different forms of transportation that a corporation can use. Not every company needs a corporate plane or ship, but they may need a freight car, van or automobile. Regardless of the mode of transportation, the corporate signature or logo should be a part of the design. Specifications for vehicle design should be included.

Corporate colors, address and phone information are sometimes included as well, especially for road vehicles. The design may not be the same one that was chosen for the corporate stationery, but there should be some semblance of consistency. There are a multitude of vehicles to choose from, as well as some related items:

- Bumper Stickers
- Company Aircraft
- Freight Car
- Parking Stickers
- Pick-up Van
- Ship
- Tractor Trailer Body
- Tractor Trailer Cab
- Visitor Parking Badges

All of these points, if chosen by the company, should be illustrated and included in the manual. This is by no means a complete list of all the vehicles which can be used. A corporation can choose which ever method will best suit their needs.

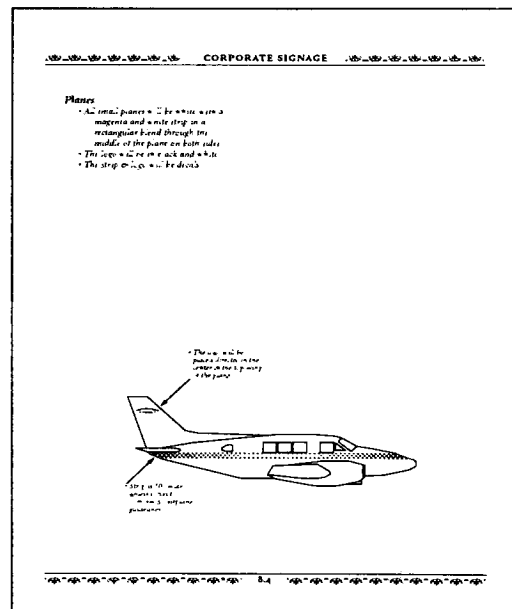
### ***Bumper Stickers***

Bumper stickers can often show the name of the

company, its motto, address, symbol, product name, and so forth. They can also be given away as promotional gifts. Bumper stickers can be produced in various shapes and sizes, colors, and type-faces. However, they should in some way reflect the identity of the company.

### ***Company Aircraft***

Often a company who chooses to use a plane as a method of transportation, usually considers it an integral part of their business. For example, Federal Express, UPS and the United States Postal Service rely heavily on air transportation to deliver overnight, priority and express mail.



The design of planes, however, cannot be solely decided upon by the corporation. They need to coincide with the rules of air safety and transportation. In addition, if the company is not in the public's highest favor, splattering the company's name all over the plane should possibly be reconsidered.

The company may not want to attract any undue attention.

If decals are being used on the corporate aircraft, it should be specified in the style manual, and it should adhere to FCC rules and regulations.

## Parking Stickers

Parking stickers are very basic ways of monitoring the traffic within the corporation's boundaries. Parking stickers can display any combination of the following:

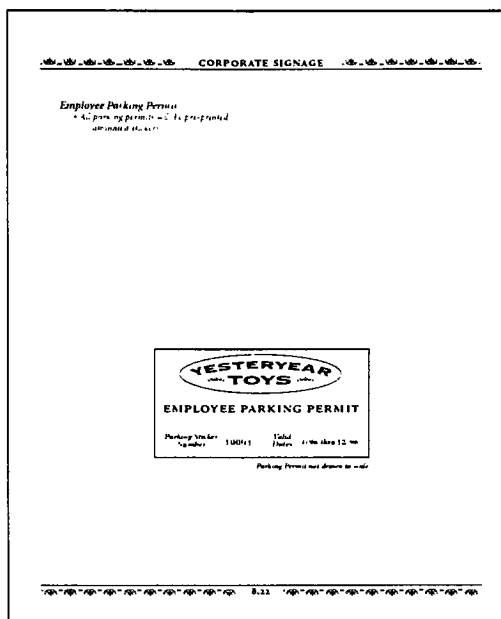
- Company name or logo
- Address of company
- Valid dates
- Number of sticker

The company can often use different colored stickers to designate particular parking privileges. In addition, parking stickers do not always have to "stick" to the window. They can be made to hang from the rear-view mirror, or can be made to sit on the dashboard in the window. This prevents the mess from sticky parking stickers.

Parking stickers have the potential of being created in-house, depending on the complexity of the design. If the company uses parking, they should be specified in the style manual.

## Pick-Up Van

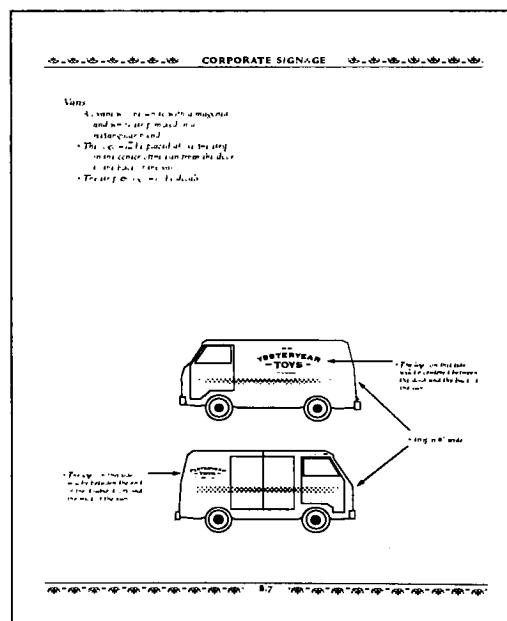
Vans are a very common form of transportation. Their size offers some conveniences that tractor trailers, or even automobiles do not. Decals can easily be used on the outside of the vans to display



the company name. The use of decals should be specified, especially if there is more than one van.

## Ships

Ships are often used to transport cargo, oil, war materials, etc., that are not easily transported by



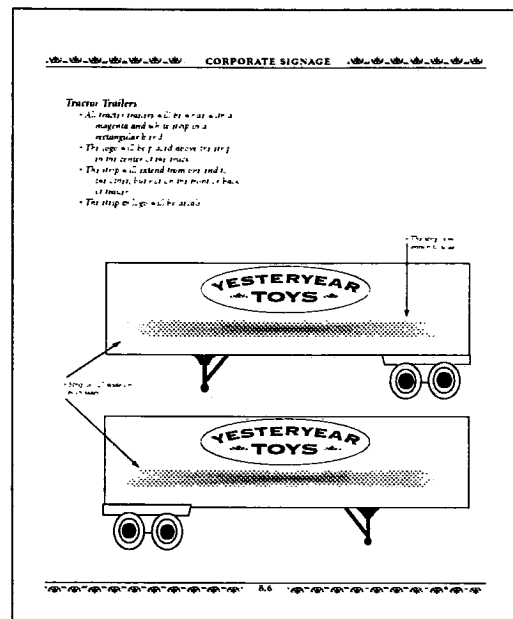
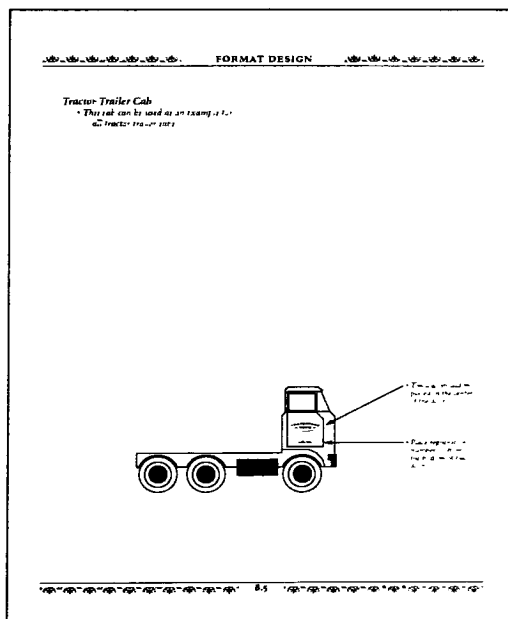
trucks or planes. Again, ships have rules that they must adhere to, so the design of the decals and such must be appropriate. However, if it is determined by the corporation that a ship is necessary, the extraneous details can be worked out at that point.

### *Tractor Trailer Body and Cab*

These can be easily specified, especially if they are a necessary part of the corporation's livelihood. Corporate colors and designs should definitely be considered, especially when it is an excellent source of advertising. Decals, or some type of body paint, would be an excellent avenue for displaying the corporate signature. Specifications would need to be determined based on the size and shape of the trailer and cab.

### *Visitor Parking Badges*

Much like regular parking permits, visitor parking badges are tailored to those people who are taking



tours, participating in seminars or activities, etc. They can display the following information:

- Date and Time
- Corporate Signature
- Authorization
- Expiration Date
- Parking lot name or number
- Corporate signature

These can be mirror hangers, printed on paper or cardstock, which can be handed out upon arrival. Visitor parking badges should be specified in the style manual if they are to be used.

CORPORATE SIGNAGE

**Visitor Parking Permit**

- The visitor parking permit will be placed in the back seat of the vehicle.
- The permit will be printed on Cherry 100 lb. Cover paper.

**YESTERYEAR TOYS**

**VISITOR PARKING PERMIT**

Parking Sticker Number 00001      Valid Dates \_\_\_\_\_

Parking Permit not shown in color

B.31

The specifications should include height and width, style of paper and size of the permit.

## ❁ Section 18: Other Applications

Many companies provide their employees with tokens of their appreciation, or promotional items, which represent the company or particular division. Some of these items can be given as gifts to employees, won as prizes or bought in company stores.

The items below are rather self-explanatory:

- Employee Pins
- Gift Ties
- Glasses
- Hats
- Matchbooks
- Shirts
- T-Shirts

All of these can be illustrated with the corporate signature or logo. If these items are to be incorporated as part of the corporate style, then they should be specified in the style manual. These items may not be produced in-house, however since the logo or the corporate signature will be displayed on them, it is necessary to supply the information to the printer or to the production house.

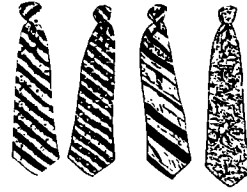
### *Employee Pins*

Employee pins can come in all styles, shapes and sizes. They can have written words on the front, or a design that signifies a particular cartoon, item, company, etc.

### *Gift Ties*

On a gift tie can have a logo repeated throughout

the fabric of the tie, or it can be a single mark in the center, or towards the bottom of the tie.



### *Glasses*

Glasses and mugs are often given out to employees as a goodwill gesture. In some cases, these are really a very popular item to collect. The logo or corporate signature can be printed on the outside of the glasses or mugs.



### *Hats*

Hats are a very popular item with the public. It is an obvious way to display of a person's loyalty to a company.





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## *Matchbooks*

Matchbooks are a rather inexpensive way to promote a company. Restaurants often leave matchbooks for the customers, labeled with the name and logo on the matchbook cover.

## *Shirts*

Dress shirts are often a part of a corporate uniform. They can also be sold in company gift shops as a way of promoting their products to consumers.



The logo can be placed on the shirt on the upper left side of the shirt, either just above the pocket, or directly on the pocket.

## *T-Shirts*

T-shirts are very easy to produce and can be worn by the masses. Millions of businesses sell t-shirts with their name and logo on them. Graphics may also be used to enhance the appearance of the the front, or back, of the t-shirt.



## **Section 19: Appendices**

There are a couple of items that can be included as part of an appendix:

- Corporate Samples (if applicable)
- Paper Samples

These areas could be included, depending on the needs of the company.

If there are paper samples and corporate samples, they should definitely be included because it is an excellent reference material for the staff. It is easier to make sure that the design is correct, especially if there is a hard copy of an original design.

Appendices can be labeled as is. A section marked “Appendices” does not need to be included if there are no samples, however when creating a style manual, the more information and samples to refer to, the better.

### ***Corporate Samples***

Corporate samples are often found at the end of the style manual, possibly as an appendix to the style manual. Corporate samples are often the actual reproductions of the piece as it is to appear when printed on the correct paper sample. This can be helpful for those who are responsible reproducing letters, envelopes, reports and so forth.

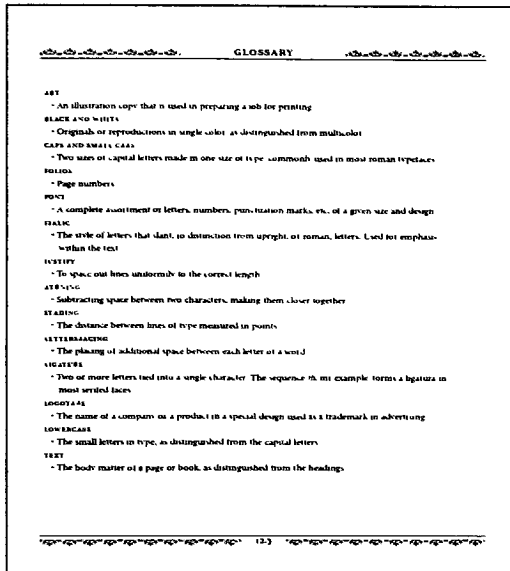
### ***Paper Samples***

A section on paper samples may be redundant to include, since it will be outlined in the paper section. However, if the sample is not clear, then samples may need to be included in this section. This

can be helpful as a guideline to those who reprint material on the particular paper.

## Section 20: Glossary of Terms

A glossary of terms defines all of the tricky vocabulary that might not be familiar to some members of the company, or anyone picking up a style manual for the first time.



## Section 21: Index

An index is a listing of all the relevant terms, and the page numbers on which they can be found. The index should be cross-referenced and all relevant page numbers should be included. Words should be listed in alphabetical order, and the letter of the alphabet should stand out from the rest of the words. This does not necessarily need to be specified. Whichever way is easier to read and understand should be of primary importance.

INDEX	
<b>A</b> Abbreviations, 6, 9, 17 Address information (toy manual), 729 Advertising card (book), 76 Advertising typofaces, 521-121 Apostrophe, 69 Art Materials, 11.4-11.9	Braces, 6.9 Brackets, 6.10 Building signage, 8.11 Business cards, 4.5, 5.1
<b>B</b> Bookend title (book), 7.5 Bindings, 6.17 Book design, 7.1 advertising card, 76 bookend title, 7.1 book margins, 7.5 bookplate, 7.4 chapter opening, 7.14 colophon, 7.17 contents page, 7.11 copyright page, 7.9 dedication page, 7.10 frontispiece, 7.7 half title, 7.11 illustration page, 7.16 list of illustrations, 7.12 succeeding text pages, 7.15 spine of book, 7.18 title page, 7.6 Book end papers, 4.1 Book heads, 6.17 Book margins, 7.5 Book parts, 6.18, 6.19 Bookplate, 7.4 Book text paper, 4.1 Book typofaces, 11.1-11.5	<b>C</b> Capitalization, 6.1 Certificates, 4.1, 9.5 Chapter opening (book), 7.14 Chapter opening (toy manual), 725 Clip Art, 11.6-11.9 Colons, 6.10 Colophon, 7.17 Colors of corporate signature, 2.6, 11.4 link color, 2.6, 11.4 vehicles, 2.6, 11.5 Commas, 6.11 Complimentary cards, 4.6, 5.4 Contents page (book), 7.11 Copyrighting, 6.20 Copyright page (book), 7.9 Corporate emblems, 4.4 Corporate logos, 2.5, 2.4 Corporate signature, 2.5, 2.6, 11.5 Corporate signage, 2.6, 8.1 Corporate stationery, 4.6, 5.5, 5.11 Corporate style, 2.1-2.5 Corporate symbol, 2.1, 2.4 Corporate typofaces, 11.1-11.5
<b>D</b> Dashes, 6.4 on slabs, 6.4 on slabs, 6.4	

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